musical
COURIER

NOVEMBER 15, 1952

25 CENTS

EVA DE LUCA

DESERT SONG . . . Nell Rankin, Metropolitan opera mezzo-soprano, giving a benefit concert in the old Roman Theatre in Sabratha, North Africa, an event sponsored by the Prime Minister of Libya. Miss Rankin, who made a concert and opera tour of Europe last summer, was requested by the U. S. State Department to appear there as guest artist. Some $5,500 was raised from the audience of 2,500. Miss Rankin's name is to be carved on the cornerstone of a dispensary for children built with some of the proceeds.

BUFFET SUPPER following the concert of Raymond Lewenthal, pianist, for the Galesburg (Ill.) Civic Music Association. L. to r., Willard J. Sipes, president of the CMA; Mrs. Eileen Damberg; Mr. Lewenthal; Mrs. Helen Snyder, field representative for Civic Concert Service and also a member of the Galesburg Association.

PAUSES IN THE MUSIC ROUND

Vivin Scott, 12-year-old boy soprano, with his teacher Bessie Ryan at the piano, at the Band Shell in Grant Park, Chicago, where he was featured soloist for the Coronation of the Blossom Time Festival Queen. The young singer was also a featured soloist at the opening session of the Democratic National Convention at the International Amphitheatre, when he was presented by Phil Regan of Hollywood, and sang Schubert's Ave Maria and Herbert's Gypsy Love Song with Miss Ryan at the piano, and accompanied by an orchestra of 50.

DEMONSTRATING . . . Theodore E. Steinway, president of Steinway & Sons, explains the renowned Steinway "accelerated action." Holding a precision scale model of a Steinway piano movement is Marshall McNeill, moderator on the Dumont TV program, Meet The Boss, on which Mr. Steinway was the principal guest recently.

(Below)

MUSICAL MINERS . . . On a recent Northwestern vacation, Anahid and Maro Ajemian, sister team of violin and piano artists, looked into the prospects of finding buried treasure at King Solomon's Mine, a gold shaft near Nelson, British Columbia, which they inherited. They found that the cost of mining the lode would be several times its potential value, and will confine their activities to music for the present.

IN PREMIERE . . . The first New England public performance of Handy's Double Concerto for piano, violin and orchestra is scheduled for Jordan Hall, Boston, Nov. 24, with Prof. Jules Wolffers, pianist and faculty member of the Boston University College of Music, and Emil Kornsand, first violinist with the Boston Symphony, who are seen here going over the score. The Civic Symphony will be directed by Paul Cherkassky.

APPROVED BY THE SHERIFF . . . Lilly Windsor, soprano (center), receives a ten-gallon hat from Sheriff Will Watson and his congratulations on the success of her recital at Hardin-Simmons University, Abilene, Tex. With them is Frankie Pratt, president of the H-SU Cowgirls, women's marching group, which made Miss Windsor an honorary member.

musical COURIER

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Drive Opens for Philharmonic

MAYOR VINCENT R. IMPELLITTERI has declared the period between Nov. 17 and 24 a week for the citizens of New York to rally in support of the Philharmonic-Symphony's annual Friends' campaign for $100,000. Launched with a luncheon at the Hotel Plaza, the drive, with David M. Keiser as the campaign manager, is intended to broaden the base of support for the country's oldest symphonic organization. Part of the launching ceremony consisted in the presentation by the Mayor to Mr. Keiser, Mrs. John T. Pratt, vice-president of the Philharmonic-Symphony Society's board of directors, and Mrs. Frederick T. Steinway, a director and also secretary of the Philharmonic auxiliary board, of a scroll bearing his proclamation of "Philharmonic Friends Week." (Incidentally, Mrs. Impellitteri, wife of the Mayor, is chairman of the woman's division for the drive.)

The Musical Courier heartily seconds the call of the Mayor that New Yorkers shall be "proud of the part the Philharmonic has played in the musical life and history of New York City" and to support this important institution.

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City Center to Seek Funds

Another campaign, to be launched later, and which should enlist the generous interest of music-lovers is the one to raise between $75,000 and $100,000 to aid the New York City Center of Music and Dramatic Art to dispose of its financial problems.

The Center was dedicated on Dec. 11, 1943, with a concert by the New York Philharmonic-Symphony. In the nine years since then it has shown enterprise in its popular-priced productions of opera, ballet and dramas. Its opera company has toured to other cities; its ballet group under Balanchine has won international acclaim.

Recently Lincoln Kirstein, noted art patron, was appointed managing director to coordinate the three branches of the Center. With ambitious plans to send the opera company on tour in Europe (an expedient which won artistic but not financial profit for the New York City Ballet) and for the formation of a permanent dramatic ensemble the institution enters upon a new phase.

The City Center is the nearest thing which Manhattan possesses to People's Operas and Theatres of European cities. One hopes that its future will be secured, and that a supporting public will be consolidated to make its ventures an increasing success.

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Wagner in Flux

Feb. 13 next marks the seventieth year since the death of Richard Wagner in the Palazzo Vendramin in Venice. In the years that have elapsed, the Wagner movement has passed through several phases. There was for long an almost religious veneration of all his artistic theories, principles of production and the like. This was followed by a period of revolt, when his musical influence was cast off and his achievements were explained by the neo-classicists and the spare, linear contrapuntists as based largely on Weber, Schumann and Meyerbeer. The latest idea is to consider his Meistersinger as a work in the style of vocal chamber music—save the mark!

Perhaps because World War II further depleted the resources of German opera houses, the "intime" conception has been embodied in at least one production in that country in recent years, with little stress on the grandiose elements.

At the same time, the elaborate stage action in some quarters has been simplified, stripped of its many gadgets, just as Hamlet and other classics have been brought to contemporary man by productions in modern dress. The most drastic system adopted up to now is that at Bayreuth in the last two years, when practically bare stages, a plain backdrop and forms of light and other projected effects have been employed. Conceiving the libretti as "symbolic" only, there also have been innovations in removing the beards, winged helmets, and other time-honored impediments of the Valhalla denizens, in deference to a streamlined age. Whatever the changes, it is to be noted that vast audiences come to hear Wagner today, as ever; and perhaps they always will, so long as there is response to the glamour that resides in these music dramas.

ON THE COVER

Eva De Luca, lyric-coloratura soprano from Baltimore, brings to the opera and concert stage personal charm and a fluent Italianate voice inherited from her Latin forebears. After a debut as Mimi in Boheme with the Philadelphia La Scala Grand Opera, singing opposite the Rodolfo of Tagliavini, the young soprano was heard extensively in this country with major opera organizations, at festivals such as the Watergate Opera Series in Washington, in numerous concert and television appearances. Miss De Luca's European debut was made in Milan in 1947 as Mimi. She was re-engaged for opera the following three seasons in leading cities of Italy, returning to America for concert and television commitments. This winter the soprano has been booked for an extensive schedule of opera and concerts, including an appearance as guest soloist with the Baltimore Symphony Orchestra under Massimo Freccia on Feb. 8. In the spring of 1953 Miss De Luca will return to Europe to resume her operatic activities there and for recordings of lyric drama performances. In addition to her current repertoire, she is preparing the soprano leads in Don Pasquale and L'Elisir d'Amore for Italian engagements.

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Seventy-third Year
November 15, 1952

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FACING THE MUSIC

By Harold C. Schonberg

THE New York dramatic critics split on *My Darlin' Aida*, which opened Oct. 27 and received a four-four press verdict. But, verdict or no, its immediate future seems assured. At least, the first week grossed something over $40,000, which means a profit. If such business keeps up, all concerned with the enterprise will be happy indeed. Over $300,000 of various people's money is tied up in it.

I dropped in to see the show last week, going there with a dubious attitude in advance—a parlous critical admission, I will be the first to admit—and came away with a dubious attitude. On one hand, every musical instinct in me automatically arose in protest. *Aida*, Verdi's *Aida*, that is, happens to be a complete masterpiece in itself, which means that only a mind greater than Verdi's should be allowed to tamper with it. Mr. Charles Friedman, who was responsible for the adaptation, does not have the musical instincts of a Verdi.

On the other hand, after a little soul-searching, I finally conceded that the world would not come to an immediate end because of what has been done to the plot; that the opera itself doubtless would survive; that in the meantime a heterogeneous audience was having a fine time (if the audience at my performance was typical); and that, maybe, *Aida* would win converts from *My Darlin' Aida*.

My general attitude towards a free treatment of the classics is probably naive and adolescent. Very often, defenders of works like *My Darlin' Aida* loudly state that the audience is being educated; that they (the producers) are doing a cultural service by bringing the opera to the audience in a form that the "common man," the "man in the street," will understand. Myself, I believe that the audience should be brought to the work rather than the work to the audience. Verdi wrote his opera for the man in the street (and Beethoven his symphonies; and Brahms his Requiem); and if the present state of culture makes a work like *Aida* too esoteric, our cultural state is in bad shape indeed. But I really don't believe that particular line of argument for a second; and neither, I believe, do its proponents.

MY DARLIN' AIDA takes the *Aida* story and transposes it to Tennessee in 1861. Radames is now Raymond Deverest. Aida is Aida Brown, a slave. Amneris is Jessica Farrow, the imperious daughter of a wealthy slaveowner. In the plot is a *melange* of stage business concerning the Raymond-Aida-Jessica triangle, the Civil War, some social significance concerning whites and blacks, and the nasty workings of an organization known as the Knights of the White Cross, obviously patterned after the Ku Klux Klan. Radames (or, rather, Deverest) is no longer a generalissimo; he has been demoted to a captain. Amonasro, now Adam Brown, is a figure in the Negro underground. Instead of a king and a high priest, we have a Confederate general and a landed figure, neither exactly a model of Christian tolerance.

The basic plot of *Aida* is there, all right, and nobody would complain if the transposition had been done with any imagination or artistry. But what emerges is a hack job. There are lyrics that are childish, dialogue that is plain embarrassing. *Celeste Aida* emerges as "My darlin' Aida,/ Sweet darlin' Aida,/ I need you beside me,/ You close at my side." *Ritorna vincitor* now is "March on for Tennessee," with lyrics to match. And so on. "What do you want?" petulantly asks Raymond after becoming engaged to Jessica. "A kiss! a stolen kiss!" she passionately replies, emoting heavily.

IF *My Darlin' Aida* has any validity, it is due to the expert arrangements by Hans Spialek and the brilliant conducting of Franz Allers. The score, as heard at the Winter Garden, emerges virtually intact. Not many cuts have been made, most of the arias and ensembles are sung in the original key, and there is more than an approximation of Verdi's original instrumentation.

Allers is conducting the following ensemble: five first violins, four seconds, two violas, three cellos, two double-basses, one harp, percussion (one player), two flutes (one doubling on piccolo), two clarinets (one doubling on flute, the other on bass clarinet), one oboe (doubling on English horn), one bassoon, two horns, two trumpets, two trombones and one tuba.

By Broadway musical standards this is quite an ensemble, and it is amazing what Allers gets from it. His European operatic background, of course, is a great help; but background alone could not have been responsible for the instrumental precision, the alert tempos (somewhat faster, admittedly, than one encounters in the opera house), the superb balance between orchestra and singers (what a rarity in the Broadway musical theatre!) and the sharp, clear work of the chorus. It takes a conductor far above the average to achieve such flexible, precise work.

Musically, then—musically, not operatically—*Aida* has come off surprisingly well as *My Darlin' Aida*—well enough to do no disservice to the composer, despite the curtailed instrumentation and despite some solo work that falls considerably below operatic standards (even the operatic standards of today).

And what a score *Aida* is! There were some who expressed surprise that it could stand up so well in its new surroundings. Those people failed to recognize the power of musical genius and the fact that a great melody remains a great melody no matter where encountered. The women's chorus, which opens Verdi's Act II with *Che mai fra gl'inni i plausi*, is still wonderful music as Jessica's jamboree; Amonasro's *Quest' assisa* loses little of its musical force as *Gotta live free;* Aida's *O patria mia* emerges triumphantly even through Aida Brown's *Alone*.

But the question remains: should it be done? I think not; and the fact that so much money has been lavished upon *My Darlin' Aida* (it really is a spectacular production) instead of an original work testifies to a basic weakness in the Broadway musical stage, not to mention the Broadway esthetic. Where are our original composers and writers? And what, really, will *My Darlin' Aida* give a theatre audience that the Metropolitan Opera and the New York City Opera Company won't give better? Had the new arrival shown real sensitivity or originality, had it supplemented the Verdi work or thrown new light on it, or offered a musical experience of its own, one would not quibble. As it stands, however, *My Darlin' Aida* not only fails to make its theatrical point but, because of the limitations of its book, actually is worse than the original libretto—and Verdi's book was no masterpiece, either.

AS I say, the world is not going to come to an end, and *My Darlin' Aida* is not important enough to get excited about. One could wish, though, that there were more signs of health in the Broadway musical area. We have had a Gershwin, and in some respects Cole Porter is his spiritual successor. Rodgers and Hammerstein are active and immensely popular, though it would appear (this is a minority opinion) that in the last few years they have resorted more to a slick, tried-and-true formula than to any real inspiration. But an American Offenbach, Johann Strauss, Lehar, Messager, Lecocq or Sullivan has not yet appeared. Leonard Bernstein might have been one. *On the Town*, a few years back, was a brilliant effort except for those spots (*e.g.*, the second-act ballet) where Art stuck its head in. But Bernstein has not repeated. In the meantime we can but wait.

Franz Allers, conductor of *My Darlin' Aida*, with two chorus members.

Forza Del Destino In New Production Opens "Met" Season

By Mary Craig

THE Metropolitan Opera launched its 68th season on the evening of Nov. 10 with a new production of Verdi's La Forza del Destino staged by Herbert Graf, of notable appeal in its new settings and costumes (recapturing the era of Velasquez) by Eugene Berman and its musical embodiment, under the direction of Fritz Stiedry.

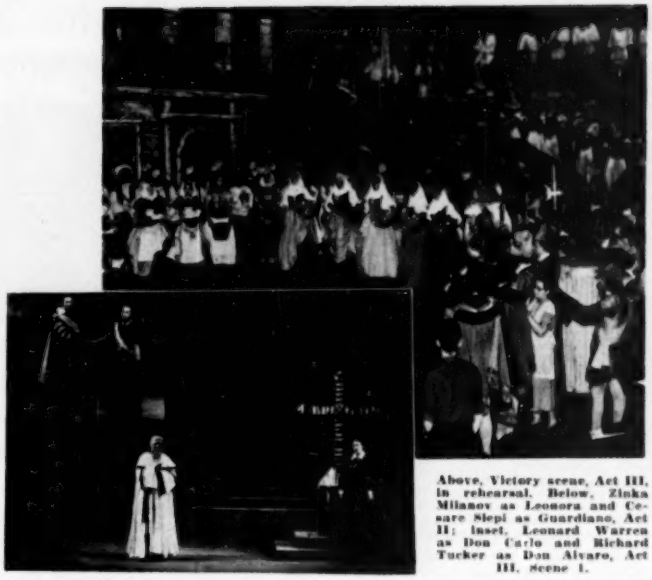
Rudolf Bing's revival took place exactly ninety years after the first world hearing of the work, Nov. 10, 1862, at the Imperial Italian Theatre in St. Petersburg. The work had been especially commissioned, and though the production was made under the supervision of the composer, it then created no furore. Later performances in Madrid and Rome did not bring any more appreciation for the opera. It was noted that the work was less concentrated in dramatic power and original in details of orchestration than his Un Ballo in Maschera, which saw the light in 1859.

La Forza del Destino belongs to a transitional period in the output of the Italian master. While there are splendid pages of writing, especially in the superb scene of the monastry garden, and some highly powerful and mellifluous solo and duet numbers, there is a certain unevenness and fitful manifestation of the genius that was to be revealed in later operas.

Further History of the Work

The original libretto, based by Francesco Piave upon the Spanish play of the Duke of Rivas, offered a stumbling and inept plot. The book was revised in 1869 by Antonio Ghislanzoni. After this, the opera was presented at La Scala, Milan, and despite the slowing effect of many scene changes, met with approval for some of its magnificent orchestral and vocal passages.

New York heard the opera first in the original version in 1865 and again in 1880, when Mapleson gave it at the Academy of Music. The Metropolitan waited until Nov. 15, 1918, to stage La Forza del Destino. That production marked the bow of Rosa Ponselle. Young, glorious-voiced, she made, according to James G. Huneker, "a brilliant debut." One suspects that the opera may have been selected for the benefit of the soprano. The two great arias have long been favored by singers who have weight of voice and endurance to encompass their range and tempi. While Pace, Pace, Mio Dio, has been too frequently mutilated, the Madre Pietosa Vergine, with its lengthy narrative and the combined organ and orchestral background, is a *chef-d'oeuvre* for a fine vocalist. Also in the score we find favorite and distinguished music, the duets Solenne in Quest' Ora, La Vergine degli Angeli and several ecstatic airs for tenor. (Incidentally, the first Metropolitan cast included Caruso, DeLuca and Mardones, whose recordings of excerpts from the opera are still in popular demand.) The opera was last presented by the "Met" in 1944.



Above, Victory scene, Act III, in rehearsal. Below, Zinka Milanov as Leonora and Cesare Siepi as Guardiano, Act II; inset, Leonard Warren as Don Carlo and Richard Tucker as Don Alvaro, Act III, Scene 1.

Libretto is Violent and Gory

The tale, even though revised to permit the survival of the tenor, is a tragic and gory one, with its setting during the Spanish-Italian war episodes of the late 18th century. The drama opens in Seville in the great Hall of the Marquis of Calatrava, whose daughter Leonora is in love with a base-horn suitor, Don Alvaro. The lovers plan flight but are intercepted by the Marquis, who is accidentally slain by Alvaro in the ensuing *melée*.

Act II, Scene I, shows an inn on a mountain road where Leonora, disguised in male attire, pauses in her lonely escape from the avowed vengeance of her brother, Don Carlo. During the second scene of this act, outside the walls of a monastery, Leonora, still in disguise, relates her story to Father Guardiano, who offers her shelter.

In Act III the scene abruptly shifts to a wood bordering the battlefield in Italy. Here, under assumed names, Don Carlo and Don Alvaro, unaware of each other's names, are members of the same troop. The suitor saves the brother from an assassin and the twain vow eternal friendship. This pact is speedily shattered by discovery of Alvaro's identity. A fight is broken up by soldiers, and Alvaro announces his intention of entering a monastery.

Act IV brings the climactic *dénouement*. Don Carlo, who has followed Alvaro, forces a conflict and is mortally wounded. Leonora comes from her nearby cloister, and recognition is mutual. The dying Don Carlo asks his sister for a final embrace, but as he clasps her to him stabs her. As she dies, she blesses and forgives Alvaro (though one feels in this opera that he is more sinned against than sinning). The first libretto had the tenor casting himself from a cliff; but the later edition permits him to live, as a life-long penitent.

Changes in Present Version

There are several changes and revisions in the present Metropolitan revival. The production staff have set scenes and costumes back one hundred years into the period of Velasquez portraiture. The inn episode is omitted, eliminating gypsies and roisterers of Carmenesque type. (As a matter of fact, the events of this scene are recounted by Leonora in her following narrative of Scene II.) The three battle interludes are condensed and take place in different parts of a single setting, with only a brief lowering of curtain to indicate lapse of time. The duet for tenor and baritone, Un hora di quiete, once heard as a finale as all protagonists departed this life, has been restored and is interpolated at the close of the encampment scene.

Fritz Stiedry, conductor; Herbert Graf, stage director, and Eugene Berman, designer, working with the sanction of Rudolf Bing, feel that the numerous changes made by Verdi establish a precedent for any innovations. Recalling the 1944 performance, slow-paced despite the magnetic force of Bruno Walter's incandescent musical reading, one believes the opera with its candle-lit vistas, stately chanting processionals and plethora of moribund personages can profit by these somewhat drastic revampings.

Imaginative Appeal in New Sets

Mr. Bing has established a precedent for productions in design and costumes. The sets of Eugene Berman for the revival of La Forza are both unique and beautiful. The palatial room in the Seville house of the Marquis of Calatrava, with sweeping golden hangings, lovely tapestries, fringed chairs and fine candelabra, wth perspectives revealing the famed iron-grillwork of Spain, the faded reds and golds of the great old coat-of-arms above the portal, was a rich color contrast to the stark grey walls of the huge church and monastery square, coldly lit, with but one small glowing window high in the tower. The second monastery scene in the last act is equally effective, disclosing the in-

(*Continued on following page*)

Worcester Festival Ranges From Bach to Pops Items

By Jules Wolffers

WORCESTER, MASS.—Stimulating programs and fine performances marked this year's Worcester Music Festival, Oct. 20-25, in the Worcester Memorial Auditorium. Two of the evenings produced capacity houses.

To launch the festival, a purely orchestral concert was offered by Eugene Ormandy and his Philadelphia Orchestra. After opening with the Brahms Academic Festival Overture, the program jumped to our own century with the first festival performance of Hindemith's Mathis der Maler Symphony and the Stravinsky Fire Bird Suite, both done with the fine tone, ease and flow that characterize the Philadelphians.

Following some Mozart airs from Zaida and Il Re Pastore, the evening's soloist Hilde Gueden, Metropolitan Opera soprano, came closer to her best abilities with arias from Korngold's Die Tote Stadt and Verdi's Traviata, very well sung.

Bach Passion Sung

Unbelievable as it may seem in a series celebrating its 93rd year, for the following evening's Choral Night, Boris Goldovsky, music director of the festival, presented the first performance in the festival's history of Bach's St. Matthew Passion. This was a splendid achievement. The Festival Chorus sang the difficult double choruses with accuracy and good intonation. Mr. Goldovsky had printed sheets containing words and music of the chorales distributed to the audience, and invited choirs from many local churches and schools to participate. These, scattered in groups throughout the hall, produced the desired result in the six chorales.

FESTIVAL GROUP . . . Hilde Gueden, Metropolitan Opera soprano, soloist at the opening concert, chats with John Z. Buckley, president of the Worcester County Musical Association, L., and Eugene Ormandy, conductor of the Philadelphia Orchestra.

Not quite so authentic was the conductor's use of a harpsichord for the recitatives, although some sixty years of this practice gives it a sort of quasi-tradition. Koldovsky striking the chords from a standing position at the instrument. Its support of recitatives proved effective, though the harpsichord was not quite in perfect tune.

The soloists, Mack Harrell, David Lloyd, Albert Basso, Adele Addison and Janice Moudry, sang with conviction and in correct style. The orchestra added the last touch of excellence to this smoothly-paced and finished production. The many festival patrons who neglected this opportunity to hear the masterpiece missed a real experience.

The following program, a Pops style affair, was known as "The Music You Asked For," with Alexander Hilsberg conducting before a capacity house. Whether or not it really represented the audience's favorites, the list was well-assembled and pleasing. Soloist was the baritone, William Warfield, who scored a well-deserved hit with Handel, Verdi and Giordano arias, together with Robinson's Ballad for Americans. Items by Bernstein and Gershwin balanced works by Schubert and Wagner, with the inevitable Blue Danube by Strauss.

Artist's Night

Artist's Night featured the stirring singing of Margaret Harshaw in the Beethoven Ah, Perfidio and excerpts from Wagner's Goetterdaemmerung. The soprano's first-class performance vindicated the wisdom of choosing these taxing pages from the music drama. With Ormandy ably conducting, the orchestral works were the McDonald Overture, 1941, and the Shostakovich Symphony No. 1. The first festival performance of Howard Hanson's Cherubic Hymn gave Goldovsky further opportunity to show off his well trained ensemble in the striking, well-written work.

Closing night, an all-Beethoven concert, again packed the hall. Pianist Rudolf Firkusny had a busy evening, appearing first with the chorus and orchestra in the Fantasia in C minor, and ending the concert in brilliant style with the "Emperor" Concerto. In between came the Seventh Symphony, to make it a memorable concert from start to finish.

This was one of the finest festivals in the memory of the reviewer. Such standards, if continued, may mark a return to the Worcester Festival's previous eminence on the national scene. It is also pleasant to report that the microphones and sound equipment made necessary by the hall's faulty acoustics this year were handled so well that the illusion of direct contact with the performers was maintained at all times.

Metropolitan Opera Opens with La Forza

(*Continued from preceding page*)

terior patio of the monastery, with its fountain and cloistered walk.

The Italian scene apparently represents the interior courtyard of a half-ruined castle. Gilt statues of gods or heroes and broken columns are faintly seen, and beyond the rampart is a soaring ruined colosseum, rather Grecian than Roman to this eye. The setting is definitely more spectacular (with its finely devised lighting, the added color note of the silken banner and the small, ancient cannon) than the rough woodland scenes of earlier productions.

The grotto where Leonora sings her celebrated Pace, Pace air has the deep blue of a Latin sky for background. The forestage device of rock shrine and rude cross crowds the action but the whole is arresting in design. In all the scenes the entrances are planned with understanding of the dramatic action and are visually convincing. Mr. Berman has costumed his leading singers in sombre, deep-hued velvets, relieved in gold embroidery and sharply accented with slashes of silk in brilliant jewel tones. Chorus, *comandières* and soldiers, riot in brighter colors and generally under higher lighting.

Cast Outstanding

Cast in the role of Leonora was Zinka Milanov, who sang in the 1943-4 revival in this house. This part suits the soprano well. Her luminous yet substantial voice encompassed the low-flung phrases and the high tessitura with equal facility. While a few upper notes were a trifle thin, Mme. Milanov substained a smooth line and gave utterance to exquite *piano* and *forte* high B flats which thrilled the audience. Richard Tucker, as the hounded lover of part Moorish blood, Don Alvaro, employed his magnificent tenor with superb nuance and emotional impact. The role of implacable Don Carlo was sung splendidly by Leonard Warren, although he moved with the rigidity of a Spanish grandee just stepping out of the frame of his portrait. Lubomir Vichegonov was stately and vocally effective as the Marquis of Calatrava. Cesare Siepi, a serene, sonorous-voiced Father Guardiano, held a commanding tenderness in his portrayal. Gerhard Pechner, offered comic relief with his characterization of Fra Melitone. His entrance via donkey in the jubilation scene and his Repent Ye! sermon to Gypsy dancers, soldiers and Preziosilla was a masterpiece of clerical invective and his charity soup-dispensing song was also amusing. Mildred Miller, as the hoyden Preziosilla, sang the Rat-a-plan number with skill.

The debutante of the evening was Laura Castellano, who has been heard in other opera groups directed by her husband, Desiré Defrere of the Metropolitan staff. She moved with assured ease and excellent bearing. The soprano's voice carried well but there was too little of actual singing to assay its true color, and this must await a more extensive part than Curra. Algerd Brazis was a capable figure as the Surgeon who cares for the battle-wounded Alvaro.

Stage and Musical Direction

The stage direction by Herbert Graf was detailed, ingenious and often dynamic. The Verdi music came through undimmed by time or changing tastes. Melodious, heavily scored, it was often richly impressive but at other times had its dull moments. Except for the over-rushed tempi set for the arias of Fra Melitone, Fritz Stiedry conducted massively but with a slow pacing that lessened the force of the music and did not, to this hearer, augment its grand style. The choreography was expert but composed to express peasant boorishness, rather than light gaiety. An especial tribute must be paid to the singing of the male choir which was beautifully on pitch and served as a perfect foundation for the high tones floated by Mme. Milanov in the monastery scene. As a whole, the Kurt Adler choral direction was superior.

The opening performance established a box office record, with nearly $60,000 in paid admissions. The brilliant social assemblage and sartorial displays of the evening were again a feature with mink and white fox as the favored wraps for the ladies. The current regime at the Metropolitan has fortunately made a valiant effort to curb the circus capers of some publicity seekers.

Paris International Center Gathers Music of the World

By Peter S. Hansen

PARIS.—The American musician visiting Paris this year will be interested in the recently founded library of the Documentation Center of International Music (C.D.M.I.) located at 2 bis, Rue Vivienne, just behind the Bibliothèque Nationale and close to the Palais Royal. It is necessary to buy a reader's card costing 500 francs ($1.43 at present writing) in order to use the library, but anyone interested in examining contemporary or older music difficult to obtain will find the investment a good one, for the library contains one of the best and most accessible collections of new and old music to be found anywhere.

European music stores are often run by a publishing house, and carry items from their own catalogues, and little besides. This means that, in order to see much new music, one has to do a lot of searching for the shops, and once there one finds that the conditions for browsing are scarcely ideal. Public libraries in Europe rarely have contemporary music, and even if they did, the procedures set up for their use are usually so complicated that it would not be practical for the foreign tourist to try to master them.

Catalogues Music of Many Lands

Among the features of the C.D.M.I. Center are a catalogue of works by composers, countries and categories which are in the library; another listing of some 10,000 works independent of the holdings of the center, with dates of composition and premiere, scoring, timing, recordings; a list of articles on composers from some 60 musical magazines received regularly; a collection of music on microfilm, including unpublished orchestral scores of which copies may be had with the composer's permission; recordings of modern and old music (with some transcriptions direct from Paris performances), and several listening rooms with LP and older equipment.

LIBRARY in the Documentation Center of International Music (CDMI) in Paris.

An International Center

Formed a little over a year ago by a group of composers and musicologists under the presidency of Pierre Capdevielle, composer and director of chamber music of the Radiodiffusion Française, the Center has as its purpose to establish and maintain an international center for the collection and diffusion of contemporary music and older works not available in published editions. Delegates have been appointed in 25 countries who supply the Center with published music, photostats and microfilms, and information about performances of new music in their nations. Much of this information goes into the Bulletin which is published quarterly and serves as a connecting link between the Center and its international membership. The leading articles in the Bulletin are published in their original language, and a résumé is given in French, German, English, and Spanish. This publication is sent to all full members of C.D.M.I. and copies can be found in some of the larger American libraries.

Noted Composers among Guests

During the past winter there have been several musical functions sponsored by the Center, including programs of contemporary music given every other Friday afternoon at the library, played by French and visiting artists. Among these was a session of works by Villa-Lobos, at which the composer was present; another devoted to the music of Florent Schmitt; and a third at which the first European performances of Leon Kirchner's Duo and Anthony Donato's Sonata for violin and piano were played by the present writer and Doris Hansen, violinist. There have also been radio programs and a concert of music by Marc Antoine Charpentier (1634-1704) in connection with a showing of paintings by Philippe de Champaigne, his contemporary.

A real gala was the cocktail party marking the opening of an exhibition honoring the Group des Six at which Auric, Durey, Honegger, Milhaud, Poulenc, Mme. Tailleferre and Jean Cocteau were present. The exhibit, which contained manuscripts, photographs, programs of memorable premieres and letters has since been seen in London, Berlin, Madrid, Amsterdam and Zurich. Some enterprising library in the United States might profitably arrange for a showing of this interesting collection.

Peter S. Hansen, author of this article, is chairman of the music department of Stephens College, Columbia, Mo., and is completing a year's residence in Paris as holder of a Fulbright research grant.

Mahler Proposes "Solution" To Foreign Disc Problem

Fritz Mahler, musical director and conductor of the Erie Philharmonic Orchestra, has written a letter to James C. Petrillo, president of the American Federation of Musicians, proposing a solution to the problem of foreign recordings made by American artists. Mr. Mahler said in part:

"I am in complete agreement with your evident intention to combat successfully the competition of foreign-made records. However, I would like to express a doubt as to whether the elimination of cooperation between American artists and foreign musicians will in any appreciable way change the present situation. . . . A different procedure might well be considered.

"As far as the making of records in Europe is concerned, there is a great number of well-qualified European conductors and soloists available, and the elimination of the relatively few American conductors and soloists who have made records in Europe will not change that picture in the least. Especially . . . because the taste of a sizeable group of record buyers in America has undergone a radical change since the advent of LP recordings. . . . The name of a conductor or soloist . . . in the past, was the main attraction for the record buyer. . . . It was mostly the standard compositions of the great masters that were bought, or individual arias sung by famous artists.

New Audience Has Been Created

"LP discs, recorded in Europe, have made it possible to bring to the American public a great number of rarely played compositions ranging from the preclassics to the moderns. These . . . serve as the main material for the foreign recordings. . . . A very special section . . . shows a steady and rapidly growing interest in the work of the composer, rather than in the 'interpretation' of the performer. . . . That seems to be a highly commendable and mature attitude.

"However, this minority section is too small to cover recording expenses. . . . The recording scale of the AFM should be divided into two parts: (1) the present scale should be retained for orchestras with budgets of $100,000 or more and (2) a lower scale should be set for the smaller orchestras with budgets below $100,000. . . . The smaller orchestras . . . are perfectly capable of making satisfactory recordings of the lesser known classics and of modern works, as is done now by European orchestras. It would thus enable the American companies to make records of unusual works for the specialized audience in this country without, in any real way, competing with the recordings of standard masterpieces by the major orchestras. . . . It would also have a salutary effect on the fair distribution of recording work throughout the country. . . .

"This suggestion does not in any way imply a lowering of the present recording scale for the orchestras which have recorded in the past. Their scale and agreements with the recording companies would not be affected at all. The suggestion merely makes evident the possibility of *bringing the smaller orchestras of this country into the recording field.* It would enable the American companies to make records of the lesser known repertoire at a smaller risk and would put them in a better position with regard to European competition.

"The division of the recording scale would only be in line with the established wage policy of the AFM which permits a flexible scale for symphony orchestras in the various cities. The AFM would undoubtedly be capable of preventing any wrong interpretation of this arrangement."

Mr. Petrillo thanked the conductor for his suggestions and said that "your letter will be taken up with our international Executive Board."

Modern Works at Donaueschingen

By Horst Koegler

BERLIN.—The Donaueschingen Festival of Contemporary Music has a notable tradition extending over 30 years. Founded in that place in 1921, the series later was moved to Baden-Baden and then to Berlin. In 1946, after a wartime interim, it was revived in its original setting, as a focal point for present-day musical creation. Only two days are now given to it—a fact that makes for concentration in programming. The organizational head, Dr. Heinrich Strobel, and the artistic director, Hans Rosbaud (who is the conductor of the Southwest Broadcasting System of Germany) must be complimented for the impartiality with which they presented works of all schools, the twelve-tone composers as well as the Neo-classicists.

Most substantial among the scores heard in the two concerts were the Concerto for Orchestra, op. 38, by Hindemith and Stravinsky's Symphony in Three Movements. These two works, by their fine balance, reveal the maturity of the two masters, who were still feared as innovators when the Donaueschingen series was founded.

The younger generation, as revealed in these concerts, does not seem prepared to continue in the path of those who came before them. Most radically, Karlheinz Stockhausen (born in 1928) broke with previous methods of composition in his Spiel fuer Orchester. The two movements, sometimes recalling the experiments of Edgar Varèse, are constantly on the border line between musical sounds and pure noise. It is difficult to classify the mosaic of intervals, sometimes reminding one of Webern's small pieces, and sometimes of the Javanese gamelan music. But sincerity of purpose is always evident, though this may not have as yet found its adequate expression.

Contrasted Idioms

It is interesting to juxtapose this work with the Trilogy of Prometheus by Jean-Louis Martinet, French composer, born in 1914, who is a follower of the descriptive musical tradition of his country—a fact noticeable even in his occasional abstractions. These sketches represent an interesting addition to the eye-minded duodecaphonic style, which one may describe as a late successor of Debussy. The "monumental" effects are based not so much on the strength of the musical substance as on the virtuosity of the orchestration.

Noteworthy also was the brilliant Oboe Concerto of the Cologne composer, Bernd Alois Zimmermann (b.1910). Its first movement bears the inscription "Hommage a Stravinsky," and the following movements also give telling tribute to the master in their effective capriciousness. In its combination of musicianship and expressive inner meaning this score enriches the literature, but owing to the very high tessitura of the solo part it calls for a consummate virtuoso as soloist, such as Horst Schneider, who played at the premiere.

Further offerings included the rather sweetish Concerto for Harp and Orchestra of André Jolivet (b.1905), which is without serious problems for the listener. This composition attempts to emulate Ravel but does not have his spirit (the expert soloist was Lily Laskine of Paris). There was also the rather diffuse and late-impressionistic Epigrams by the Dutch composer, Willem Pijper (who died in 1947), and the Swiss Conrad Beck (b.1901) contributed a dramatic but always controlled Hymn for Orchestra, standing stylistically between Alban Berg and Honegger.

Goffredo Petrassi's Quatro Inni Sacri on Latin texts, written ten years ago, presents bass and tenor soli in passionate declamation against a archaistic accompaniment, and exhibits a convincing neo-baroque style, based on the Venetian tradition. Employing a Latin text from the Vulgate, Wolfgang Fortner's (b.1907) dramatic cantata, The Sacrifice of Isaac, attempts to develop a new recitativo style, which sometimes employs the spoken word. Between the soli there are sparsely employed and sometimes almost bare twelve-tone links. Hidden behind this economy is a deep spiritual (but, of course, completely undogmatic) religiosity. Soloists in Petrassi's work were Heinz Rehfuss and Helmut Krebs. They were joined in Fortner's cantata by the American alto Shirley Sudock, and the soloists achieved a genuine success for the work.

Besides these compositions, we heard the Missa Brevis by Berthold Hummel (b.1925) and old Burgundian popular music of the 15th and 16th centuries executed by the Chapelle de Bourgogne of Brussels.

London Fall Concerts And Opera Attractive

By Arthur Notcutt

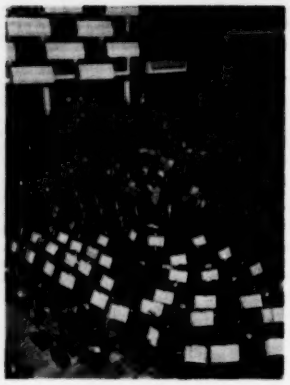
LONDON.—After Toscanini's two remarkable concerts came those of Guido Cantelli, who appeared with the same Philharmonia Orchestra in a series at the Royal Festival Hall. During the present series the young Italian conductor consolidated his position with the British public. Having attended one of his rehearsals, when he led the Bartok Concerto for Orchestra without score, I found it obvious that the players were inspired by his phenomenal gifts.

Of two Cantelli concerts which the present reviewer attended, the first began with Wagner's A Faust Overture, followed by Tchaikovsky's "Pathétique" Symphony, played with poetic sensitivity, color and brilliance, and in no degree sentimentalized. The evening concluded with the Bartok work previously mentioned, the conductor giving it a powerful and brilliant interpretation.

On the second list was a novelty here—a group of four pieces by Frescobaldi written for the organ and transcribed for orchestra by Ghedini, with which New York audiences are familiar. The Franck Symphony was performed with eloquent expression, and the concert closed with the Moussorgsky-Ravel Pictures at an Exhibition, a thrilling and exciting reading with a climax overwhelming in its virtuosity and emotional grandeur.

Munich Orchestra in London Bow

The Munich Philharmonic Orchestra and its conductor Fritz Rieger, newcomers to London, were heard in two concerts. At the first Ludwig Hoelscher, a highly accomplished cellist, played the



LONDON SCENE . . . An audience in the Royal Festival Hall at an orchestral concert.

Haydn Concerto, the other works comprising Richard Strauss' Metamorphosen and Brahms' First Symphony. To the disappointment of many, the program of the second concert was changed, so that we were denied the opportunity of hearing the Bruckner Symphony scheduled, and instead got the Beethoven Eroica, weekly fare here. A novelty was Karl Hoeller's Variations on a Theme of Sweelinck. Lyvia Rev was the soloist in the C major Piano Concerto of Beethoven; her playing was notable for its artistry and sensitivity.

Mildred Dilling, the well-known American harpist, gave a recital at Wigmore Hall. Inevitably the items at such a concert must include a number of transcriptions, and among these were admirable arrangements of a Bach Bourree and Debussy's Clair de Lune. Miss Dilling, an artist of the highest distinction, was joined in Charlene Dilling Brewer in Saint-Saens' Fantasie for violin and harp.

Covent Garden's Masked Ball and Magic Flute

The Covent Garden opera season opened with Un Ballo in Maschera, not given in London for 15 years. It was played in a new English version by Prof. Edward J. Dent, who set the scene in Sweden. (This choice of locale was Verdi's original intention, but fears that criticism of a King would prove offensive caused him to change it to 17th century Boston.) The *dramatis personae* are now given Swedish titles—Count Riccardo, for example, becoming King Gustavus III.

An entirely new production was staged by Guenther Rennert, of the Hamburg State Opera, who won a success at the Edinburgh Festival, and with attractive scenery by Alan Barlow. The conductor was John Pritchard from Glyndebourne, appearing at Covent Garden for the first time. Production, scenery and orchestral playing were of the highest standard.

Unfortunately the same cannot be said of the majority of the leading singers. The Amelia was Helene Werth, who was entirely inadequate, her only possible excuse being that she had a cold. Even the always reliable Jess Walters was suffering from the same disability, but sang with distinction. Jean Watson as the fortune teller, and Adèle Leigh as the page were by far the most satisfactory in their respective roles. Pritch-

ard, the conductor, is a valuable acquisition at Covent Garden.

A few evenings later The Magic Flute was revived with a cosmopolitan cast. Adèle Leigh's Pamina was outstanding, the music being sung with exquisite style and purity. Valerie Bak, from Germany, was the Queen of the Night, John Lanigan the Tamino, Arnold Matters the Papageno (both the latter Australians) and Anthony Marlowe, American tenor, gave a convincing embodiment of Monostatos. The conductor was again Pritchard—a sensitive and romantic interpreter of Mozart. The *mise-en-scène* and production were sumptuous.

Lilly Windsor, young American lyric soprano, made her London bow in a recital at Wigmore Hall. The first part (which owing to a clashing of dates was all that I was able to hear) comprised the Mozart motet Exsultate, Jubilate in full, the Schumann song cycle Frauenliebe und Leben and Mistress Ford's aria from Nicolai's Merry Wives of Windsor—a program to tax the powers of any singer. Her voice is of delightful quality; she is a musician of taste and culture, and sang with charm and delicacy of colouring, especially in the Nicolai aria.

Guests with BBC Symphony

The BBC Symphony Concerts are now transferred to the Royal Festival Hall. The current series is presenting several guest conductors, including Pierre Monteux. The most recent event was under the direction of Vittorio Gui, and the soloist was Szigeti in the Beethoven Concerto. The orchestral items were the Overture to Respighi's opera Belfagor and Strauss's Don Quixote. The cello soloist representing the protagonist in the latter was Zara Nelsova (I cannot remember in this tone-poem having previously heard a woman as soloist). Miss Nelsova fulfilled all requirements, playing with warmth and eclectic taste and with moving expression in the finale. The violin and viola solos were impeccably performed by Paul Beard and Harry Danks, leaders of their respective sections in the orchestra. Gui obtained a polished and brilliant interpretation of the score, exhibiting greater sympathy with Strauss than is usually the case with Italian conductors.

Buenos Aires Greets Local Bow of Wozzeck

By Jorge M. White

BUENOS AIRES.—The death of Eva Peron was marked here with a ten days' lull in musical activities. It was owing to her that the State Orchestra gave special concerts through the provinces with explanations for children, and that the Teatro Colon performances are repeated every Saturday night exclusively for the labor guilds.

The winter season at the Colon reached its climax with the local debut of Victoria de los Angeles, who scored particularly in Massenet's Manon, with Eugene Conley as a newcomer here as Des Grieux. In Madame Butterfly, De Los Angeles revealed beautiful singing, and Conley as Pinkerton shared in the exciting ovation. In a revival of Thais, Delia Rigal as the heroine showed some delicate voicing of the role, though the earlier sensual episodes were overstressed. Victor Damiani was a sonorous Athanael, and Jonel Perlea conducted with more than usual ardor. La Boheme brought Elena Arizmondi as an appealing Mimi, and Conley as a convincing Rodolfo, while Renato Cesari sang resonantly as Marcello.

Salome in German Series

The German season opened with a revival of Salome. Dr. Karl Boehm shaped the massive Strauss score with impressive sonorities and beauty of tone. Christel Goltz was effective in the title role, though not as yet equalling some German singers of prewar days. Marko Rothmueller (Jokanaan), Ira Malaniuk (Herodiade), Anton Dermota (Narraboth) and Laszlo Szemere (Herode) completed an outstanding cast.

Mozart's Cosi Fan Tutte also was conducted by Dr. Boehm, who gave an ideal realization of the score. Malaniuk was a velvety-toned Dorabella, Nilda Hoffman sang Fiordiligi with exquisite sensitivity. Rothmueller was an admirable Guglielmo, Dermota a beautifully phrasing Ferrando; and Cesari acted Don Alfonso with taste and style. Olga Chelavine offered a vivacious Despina. Otto Erhardt's *mise-en-scène* was well organized as to ensemble, and Basaldua's sets were a feast to the eye. . . . Wagner was represented by The Flying Dutchman, with kindling conducting by Boehm, while Angel Matiello scored the biggest success of his career in the title role. The new basso, Kurt Bohme, made Daland a striking and sonorous personage, and the Senta of Mme. Goltz had brilliant intensity in the clear top notes.

The local premiere of Alban Berg's Wozzeck was a memorable success. This difficult score had been carefully prepared during six months by the assistant conductor Ernst Marzendorfer, who came here from Germany for the rehearsals. Boehm led a fascinating performance of great dramatic impact. The cast was headed by Rothmueller, superb in the title role, with Karl Dvonch masterly as the Doctor, and Mme. Goltz as Marie giving an eloquent interpretation, particularly of the Bible Scene. Szemere was a colorful Drum Major, and Eugenio Valori as the dissolute Captain handled with ease the exceptionally high tessitura. The stage direction by Dino Yannopoulos provided clever theatricalism, with atmospheric *décor* by Armando Chiesi. The audience was stormy in their approval (and the critics also were effusive), with the conductor, singer, stage director and Tulio Boni, chorusmaster, and Alvaro Durañona, designer of the costumes, sharing in acclaim. . . . The season ended with Boehm conducting the Missa Solemnis of Beethoven in an impressive performance.

Ballet had a brilliant exponent in Alicia Markova, who gave a poetic performance of Swain Lake, with Roman Yasinski as partner, with the Colon ballet corps. The evening also included the premiere of Estancia, a ballet with music by Alberto Ginastera, a skillfully orchestrated score of spirit and much rhythmic drive. The choreography by Michel Borowski was particularly successful in the character parts. Enrique Lommi triumphed in the leading role. . . . Two recitals were presented at the Colon by Dora Hoyer, German dancer, who has a strong personality and excels in expressionist works. She revealed accurate technical control, though the generally accepted ideas of beauty were missing in the choreographic ideas. . . .

Without advance heralding, Hans Rosbaud scored an outstanding success when he conducted the Amigos de la Musica Orchestra in Brahms' Serenade, op. 16, the Chamber Symphony No. 1 by Schoenberg, and Haydn's Symphony No. 90, as an interpreter of insight and resource. Further concerts with the State Orchestra confirmed this impression, when he gave Strauss' Heldenleben, works of Dvorak, Vivaldi, Gabrieli, and a towering interpretation of the Grieg Concerto with Walter Gieseking as soloist.

Albert Wolff with the State Orchestra led two Bach chorales in memory of Mme. Peron, also the premiere of a Prelude, Adagio and Fugue by Roberto Camaño, showing clever contrapuntal command. Ravel's Sheherazade was conducted by Wolff with delicacy, and with Victoria de los Angeles as a soloist of interpretative skill, while the Canto a Sevilla by Turina scored a triumph. . . . As a homage to Beethoven, Erich Kleiber and the State Orchestra offered the complete nine symphonies of that master, performed with lustre and tonal sheen, the conductor having his forces well in command. Crowning the series was a magnificent reading of the Ninth with a chorus trained by Terragnolo (Judith Hellwig, Zaira Negroni, Valori and Matiello soloists). . . .

Sergiu Celibidache returned from a successful season in Chile to lead further concerts with the State Orchestra, including Brahms' Haydn Variations, works of Moussorgsky and Respighi, the premiere of an accomplished and brilliant Tango by Rodolfo Arizaga, Argentinian critic and composer, and a fine reading of the Tchaikovsky Violin Concerto with Henryk Szerying as soloist.

Radio Orchestra Has Guests

The L. R. A. State Radio Orchestra continued its series under Enrique Jorda with works of Brahms, Albeniz, Stravinsky, Haydn, Aguirre (Huella Y Gato) and Liszt in understanding readings. . . . Hans von Benda, German conductor, offered the Bruckner Seventh Symphony, which registered tellingly in spite of its difficulties, also works of Rezricek, Brahms, Haydn, Hindemith (Metamorphoses), an excerpt from the Usher suite by Roberto Garcia Morillo, and other scores. . . . Henri Swoboda appeared in a program of a Corelli Concerto Grosso, Mozart's Symphony No. 34, Smetana's Moldau and Beethoven's Eroica, which showed competency despite some over-febrile outbursts. . . . The climax of this series came in the appearance of Fabien Sevitzky, an expert manipulator of the orchestra, who realized wonders in achieving a brilliant result. His programs included Strauss' Tod und Verklaerung, a beautifully moulded Brahms First, a crystalline reading of Respighi's Pines of Rome, and works by Samuel Barber, Paul Creston, Ginastera and Gianneo, done with searching mood and sincere feeling. . . . A pleasant surprise was the debut of the Italian woman conductor Carmen Capori. Her program included Mozart's Figaro Overture, a Rossini String Sonata, Wagner's Siegfried Idyll, and Beethoven's Second, in interpretations that demonstrated musical gifts and complete accord with the ensemble. . . .

Among artists of the keyboard, Gieseking and Friedrich Gulda again gave magnificent performances in recital. Alfred Cortot, the veteran, was respectfully received, and other pianists who played with varying success were Grant Johannesen, Ventislav, Yankoff, Enrique Arias, and Eileen Joyce.

NEW YORK CONCERTS

CARNEGIE HALL

New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, Oct. 23, E.—Zino Francescatti was soloist at the second Philharmonic concert in Prokofieff's Second Concerto for Violin and Orchestra, a work tailor-made for this artist. It calls for a virtuoso performer, but also for the clear, discerning interpretative mind which Mr. Francescatti has as an inheritance of his French origin. His rendition was one of consummate mastery.

Mr. Mitropoulos opened the program with Respighi's version of Bach's Prelude and Fugue in D major. This score is over-orchestrated, and leaves little of Bach's original intention, but the performance had tonal splendor.

The second half was devoted to excerpts from Berlioz's dramatic symphony, Romeo and Juliet. It stands as one of the great creations of the father of the modern orchestra. In the very beginning, the string-fugato and the second theme stated by the trombone establish an orchestral language, new for its time and full of color and imagination. When the noises of the ball and feast at the Capulets first sound in lonely Romeo's love-bemused ears, and a single tambourine gives a rhythmical inkling from which the splendor of the ball and fiesta then develop, the detail marks Berlioz at his most characteristic. The Love Scene, with the violas and celli singing lyrically, and especially the spookish Queen Mab Scherzo are milestones in orchestral history. Romeo's Death, an excerpt rarely heard, compared with the preceding portions produced a certain let-down. As a whole, Mitropoulos' interpretation of the score was masterly, and the reaction of the audience most enthusiastic.

Oct. 26, A.—Mr. Francescatti played Beethoven's Violin Concerto as his contribution. His conception of the piece, wellknown hereabouts, is of enlightning clarity, and shows vast insight into the structural requirements of the work. His immaculate technique, his beautiful tone and deep musicality made his interpretation a memorable experience. Unfortunately, Mr. Mitropoulos' accompaniment at times was rather slow and heavy-handed. The excerpts from Berlioz's Romeo and Juliet were repeated.

Oct. 30, E.—Surrounded by two classical symphonies, Boccherini's Symphony in A major and Brahms' Symphony No. 2, Martinu's Concerto for Cello and Orchestra No. 1, in D major, received its local premiere. Pierre Fournier, renowned French cellist, played the work with distinguished mastery and musicianship. The composition was performed in its so-called "second" version. This provides the concerto (written in 1934 and first performed by Mr. Fournier in 1938 under Charles Munch) virtually with a new score. It reveals brilliant writing for the solo instrument. The first movement is rhythmically spicy, with a dash of jazz rhythms, mostly entrusted to a piano. The Andante is of lyric appeal, including a beautiful episode in which the solo cello joins with the violas in a moving melodic passage. The last movement gives the virtuoso its due and brings the concerto to a brilliant close. The novelty was very heartily acclaimed.

Boccherini's Symphony is a charming period piece, though more or less a routine composition. It received a straightforward hearing. Brahms' lyric Symphony, in Mr. Mitropoulos' interpretation, though very effective, was dramatized beyond a reasonable degree, with rubati applied excessively, especially in the last movement.

Nov. 1, E.—The Saturday program of the Philharmonic-Symphony contained the first performance anywhere of Louis Gensensway's A Double Portrait, commissioned by Mr. Mitropoulos. It presents, in the words of the composer, "a portrait of a man and a woman in a social sense, in all its ramifications."

ZINO FRANCESCATTI, soloist with the New York Philharmonic-Symphony Orchestra in the Beethoven and Second Prokofieff Concerti.

Whether this sociological program was successfully realized to this reviewer seems doubtful. However, the score is a well designed, craftsmanlike work, not too inventive but orchestrated with technical efficiency. The short piece had a friendly reception.

The soloist was Yehudi Menuhin in Mendelssohn's Violin Concerto (as he was also on the next afternoon). He gave the work a reading seasoned by many years' association with it, and which had many earmarks of technical sovereignty. The performance, however, to this listener, seemed a bit too fast in the last movement, which somewhat lacked its rightful elfin character. The audience gave Mr. Menuhin a rousing ovation.

The concert opened with the Bach-Respighi Prelude and Fugue in D major, followed by Brahms' Second Symphony.

Malcuzynski, Oct. 22, E.—In a program of outspoken conservatism, the Polish pianist was able to show his remarkable talent from the most favorable aspects. He has a formidable technical equipment, used discriminatingly, and a fine, colorful touch of beguiling velvety softness. But he also has a tendency to blur the sound by using the pedal too liberally at times, and his sense for the architecture of the composition is not always perfect. Malcuzynski started the evening with Franck's Prelude, Choral and Fugue, and it was here that he often beclouded the structural elements of the work, though he played it technically with the greatest dexterity. The B minor Sonata by Liszt, which closed the first part, was interpreted with rhapsodic sweep. The pianist came most into his stride in the second half, completely devoted to smaller pieces by Chopin. Here Mr. Malcuzynski proved a master who had just the right conception and insight for this kind of pianistic chamber music. The Nocturne in C sharp minor, Etude, op. 10, No. 4, three Mazurkas, the posthumous E minor Waltz and the closing Scherzo No. 3 in C sharp minor were played exquisitely.

Jeanne Mitchell, Oct. 28, E.—Gifted with a beautiful tone, a bow-arm which obeys her every wish and a strong innate musicality, this young violinist is able to present a program in the most appealing manner. With Hellmut Baerwald assisting excellently at the piano, she played first her own transcription of Benedetto Marcello's Introduzione, Aria and Presto, transcribed for violin and piano from an elaboration for string orchestra and cembalo by Ettore Bonelli. The piece is stylistically in the same vein as most of the music of this 18th century period; the transcription is effective and sound. Bach's Partita in B minor, No. 1 (for violin alone) was played in a straightforward manner, with fine understanding and musicianship; it was technically vigorous and adroit. Mozart's D major Concerto, in a clean-cut interpretation, closed the first part. Brahms' Sonata in G major No. 1, op. 78, was given a reading of uncommon warmth and intimacy, which was telling in every detail. Three short pieces by Milhaud closed a most successful evening in lively fashion. Miss Mitchell received enthusiastic applaus from her big and impressed audience.

Roman Totenberg, Oct. 29, E.—Assisted by Agi Jambor, pianist; Eric Simon, clarinetist, and a chamber orchestra, the program prepared by the musically astute violinist was one to be remembered for its tastefully and thoughtfully combined offerings and also for the complete abnegation of cheap concessions for effect's sake. Included on the list were Bach's Concerto in E major for violin and strings; Alban Berg's Adagio for violin, clarinet and piano; Mozart's Concerto in A major K. 219 for violin, strings, 2 horns and 2 oboes (with the alternate Adagio, K. 261, composed to be performed by the violinist Brunetti in this concerto); and after intermission Beethoven's Kreutzer Sonata. The latter was for this reporter the highlight of the evening, with violinist and pianist giving a dramatic and passionate reading of the masterpiece, though at times the piano seemed slightly too much in the foreground. Bach and Mozart were played with stylistic finesse and techni-

cal reliability, with the soloist doubling as conductor of the small instrumental ensemble.

Berg's Adagio is a typical example of the late master's art. Its duodecaphonic harmonic structure creates an atmosphere of dim colors which have a strange attractiveness, especially when played with the understanding and devotion bestowed upon the work by its three executants. Structurally, the composition is woven rather loosely, giving it a rhapsodic character of mellow, almost impressionistic refinement. The evening was a great success for Mr. Totenberg, who satisfied the demands of his audience by playing two encores with the excellent Miss Jambor assisting at the piano. H. W. L.

TOWN HALL

Else Fink, Oct. 19, E.—An unhackneyed program interested the audience at this soprano's recital. Listed were the seldom-heard aria from Johann Christian Bach's Amadis de Gaule, an excellent selection of lieder by Schubert and Strauss, with contemporary Mahler, Bloch, Hindemith and Poulenc numbers. Miss Fink is an accomplished linguist, as twelve tongues made up the textual offerings, eleven being in the folksong group titled Journey Around the World in Fifteen Minutes. She is an artist of no small ability; although her tones at times appeared somewhat constricted, there was evident a fundamental sweetness of vocal quality and apparent dramatic intensity. Otto Herz was at the piano. M. C.

Santos Ojeda, N. Y. debut, Oct. 20, E.—The Cuban pianist generally displayed a respectable keyboard facility and a musical tone. His program included Bach's D major Toccata, Mozart's A minor Sonata (K. 310), Brahms' Variations on a Theme of Handel, Chopin's Fantasy, op. 49, and D flat major Nocturne, and a group of dances by Caturla and Ginastera. In various works, particularly in the Brahms and the Mozart, he showed a proper understanding of mood, balance and rhythmic impulse. There were many lovely details in the Brahms. But he brought too little warmth and animation to the greater part of his readings, obscured lines and structure at times by an indecisive use of nuance or accent, especially in the Bach Toccata. Phrases and tempo-changes could have been handled more subtly in the two Chopin numbers. E. B.

Vera Franceschi, Oct. 21, E.—The very talented pianist from San Francisco performed the lighter works on her program with gentleness and dispatch. These included Alessandro Scarlatti's D minor Toccata and Fugue, Pergolesi's G major Sonata (as arranged by Miss Franceschi), Clementi's E flat major Sonata, op. 12, No. 4, two Chopin Waltzes, and Virgil Thomson's Second Book of Etudes. While these nine new Etudes seemed less difficult than the Chopin Etudes, they did in part hint at just such a model. In the main they were conservative, descriptive, witty, and entertaining little pieces, most pleasing when tinged with a folkish charm (as in The Waltzing Waters or With Trumpet and Horn). Miss Franceschi achieved notable daintiness and deftness in the Thomson Etudes and the graceful, pre-Mozartean Pergolesi Sonata. Certain grand and lyric elements of her two most substantial offerings, the Schumann C major Fantasy and the Chopin G minor Ballade, were blemished by thinness and hardness, and by dynamics and phrasing that bordered on the sentimental. Yet delicate and energetic effects maintained linear interest in the Fantasy and the Ballade. E. B.

Juilliard Quartet, Oct. 22, E.—In the second of two concerts devoted to the six Bartok string quartets, this exceptional ensemble presented the Quartets No. 4 (1928), No. 1 (1907) and No. 6 (1939) with laudable spirit and insight. The excellent structure of the Fourth Quartet suggests Hungarian flavor and a many-sided love of nature. The splendid lyricism of the opening Lento of the First Quartet is linked with other movements not quite as impressive or compact. The Sixth Quartet is the deepest and most personal of them all. It is like a summary of life, and finally, a farewell to it. While their performance may be deemed a shade too enthusiastic in a few Allegro passages of the Fourth Quartet, the musicians did give an extraordinary interpretation of the final work. Here, with their masterful control of balance, nuance, and tempo, they made a fabric of sound that seemed the product of one great artist. E. B.

Leslie Chabay, Oct. 23, E.—Leslie Chabay, formerly of the Metropolitan Opera, and now tenor-in-residence at Bennington College, Vt., gave his second New York recital, singing a program of unusual distinction and charm. Beginning with a group of two Bach and one Schütz arias and a 16th century Da Viadana "Concerto Ecclesiastico," he continued with five Schumann Lieder, followed by a group of songs by Beethoven, Schubert and Hugo Wolf. Five songs for tenor, violin, cello, clarinet and piano by Lionel Nowak (first time), and five Hungarian folksong arrangements concluded the program. The Nowak work was sung with a smooth and adequately uniform vocal line, and expressive delineation of content, and was well phrased in every detail. Mr. Chabay gave evidence of artistry and a warmth of interpretative feeling, particularly in Von Namen Jesu of Schütz. His voice, when not given to excessive use of mezza-voce, was firm in texture and a pleasure to hear. Claude Frank, at the piano, proved a sympathetic and artistic accompaniment. In the Nowak group there was commendable cooperation of Orrea Pernel, violin; George Finckel, cello, and Gunnar Schoenbeck, clarinet. L. C.

Theodore Ullman, N. Y. debut, Oct. 24, E.—Opening the program with Brahms' Rhapsody op. 119 and Beethoven's Sonata op. 81A, the pianist played as his second group the Prelude and Fugue in D major by Bach, Novelette in E major by Schumann, The White Peacock by Griffes, and Ravel's Toccata, closing with Chopin's Sonata op. 35. The artist has strong fingers, and at moments an acute insight into the musical values he aims to project. However, he seemed under an unusual tension expressed in erratic playing and a rather inexpressive percussive touch. Everything was played in a *forte* which did not have any shadings and was rather rushed. Mr. Ullman's basic technical equipment should make it possible for him to give a better account of himself in his next recital when the tensions of a New York debut are removed. H. W. L.

Nemone Balfour, Oct. 25, 5:30 p.m.—This cultivated and charming folk-singer accompanied herself alternately on the lute and Celtic harp in a program of folk songs and ballads from the British Isles, France, and Italy. Groups of Hebridean and Elizabethan songs were featured. Miss Balfour used her pleasant, small voice tastefully in a variety of musical styles. Though her vocalism was not colorful or fluid, her recital had interest and appeal by reason of her intelligent, sometimes humorous, sometimes pensive readings. E. B.

Janice Mitchell, Oct. 26, A.—This personable young soprano appears to possess the assets for career singing, but at this hearing she did not seem able to make the most effective use of her unquestionable gifts. She has a voice of unusual range and flexibility, as displayed in the seldom-sung aria of Ophelia from Ambroise Thomas' opera Hamlet. Her program held other interesting song material. Opening with a group of English songs by Bantock, Duke and Malaby, Miss Mitchell continued with a fine Strauss cycle, Maedchenblumen, ending the first half with the Scene and Aria from Halka by Moniuszko. Also heard were delightful Spanish folk tunes and art songs of the 16th to the 20th centuries and a closing group of Berlioz, Gounod and Bizet works. Gibner King was at the piano. M. C.

Marjorie Schloss, Oct. 26, 5:30 p.m., A.—Lieder singing of a high order marked the recital of this soprano. Her program included a group of five Hugo Wolf Lieder, which provided the singer with an opportunity to display an artistic approach. She also offered an introspective revelation of the inner meaning and sentiment of this type of song. The remainder of her program consisted of Ah! Perfido of Beethoven, two Russian songs by Rachmaninoff, the Gretchaninoff Triptyque, and four interesting and unusual compositions in English by Louie

(Continued on following page)

THE BALALAIKA SYMPHONIC ORCHESTRA
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NEW YORK CONCERTS

(Continued from preceding page)

White. Miss Schloss possesses a dignified, impressive stage personality. Her voice evidenced an evenness, warmth and beauty throughout the middle and lower ranges, but frequently unevenness and undue forcefulness dominated her tones in the extreme upper register. Throughout the program her artistry and keen sensitivity to the musical and textual requirements made possible a recital of worth. Johnathan Price played accompaniments of outstanding merit.
L. C.

Alyne Dumas Lee, N. Y. debut, Oct. 26, E.—The soprano, who has been heard to advantage in Chicago musical circles, offered the Mozart Motet (K.165); the Frauenliebe and Leben cycle of Schumann; the monologue Somehow I Never Could Believe from Kurt Weill's Street Scene; four works by Fauré, and an interesting group of songs and spirituals by Negro composers. Ralph Dodds was the capable accompanist.

Miss Lee's voice is a substantial one of innate beauty and of considerable power. Throughout the middle and low ranges the quality is ingratiating; ease of production does not always extend into the upper reaches, where the voice becomes somewhat spread and at times explosively produced. Miss Lee is a serious artist, with an unusual and refreshing depth of feeling for the soul of the text, and the intent of the music. This was noticeable particularly in the Weill aria and in the Schumann cycle, although in the latter her interpretative intensity at times seemed over-emotional. Miss Lee has much to offer to recital audiences, and her current artistic and vocal potentialities augur well for a future career of some scope. L. C.

Roy Eaton, Oct. 27, E.—In an ambitious program, the winner of the Kosciuszko Foundation First Chopin Scholarship Award for Pianists in 1950, sponsor also of this recital, again proved his remarkable gifts—gifts still more noticeable in technical facilities than in musical delivery. Mr. Eaton played first the Bach-Liszt Fantasie and Fugue in G minor, in which an excessive use of the pedal sometimes interfered with the clarity of his rendition. He then proceeded with Beethoven's Sonata quasi una fantasia op. 27. No. 10, displaying a fine tone and musical immersion, especially in the colorful dynamic shadings of the Adagio. Schumann's Faschingsschwank aus Wien was traversed in the right romantic spirit, if the playing was sometimes a bit too controlled. But the youthful artist has imagination, and with further development of his musical resources should ripen into a fine pianist, a prognosis confirmed by his delicate and musical interpretation of four selections by Chopin. The recital closed with Prokofieff's Sonata No. 3. H. W. L.

Ann De Ceballos, Oct. 28, E.—The soprano was heard in an unusual program, including two carols, five Gaelic songs, arias by Mozart, Bottesini, and Milhaud, and songs by Purcell, Schubert, and Barber. An aria from Egon Wellesz's Opera L'Incognita received its first New York performance. Miss De Ceballos disclosed a rich voice, which she used intelligently in passages of certain songs, such as Schubert's Die junge Nonne and Barber's Rain Has Fallen. The singer could spin out a line intimately or straightforwardly. But occasionally she overemphasized dramatic accents; and she produced some strident, loud tones in almost every song. Her vocalism lacked suppleness and often deviated from pitch in the coloratura arias Traurigkeit and Martern aller Arten by Mozart. Miss De Ceballos sang a simpler melody with greater ease, as in Bottesini's Splendi erma facella from Ero and Leandro. George Reeves provided attractive accompaniments. E. B.

Gary Graffman, Oct. 31, E.—Growth in expressiveness was apparent in the latest recital by the American pianist. He shaped a Haydn G major Sonata according to the classic pattern, with brightness and clarity, and with geniality in its slow movement. Such intimate lyricism was his best quality and it was also evident in passages of the Schumann Symphonic Etudes and the Moussorgsky Pictures at an Exhibition. Mr. Graffman disclosed the joyousness of the Etudes and the coloristic possibilities of the Pictures, while doing his duty on behalf of the musical forms. The Berg Sonata, op. 1, part romantic, part modern, was performed with meticulous care but with something less than the emotionalism necessary to convey fully its turbulence and melancholy. Perhaps, however, Mr. Graffman is in the process of developing a communicativeness to match his well-known abilities as a scholarly musician and pianist. E. B.

Jane Hobson, Nov. 2, A.—A splendid voice with rich, alluring texture through most of its scope was a pleasurable part of the second Town Hall recital given by this mezzo-soprano. Her musicianship and experience were also notable factors in the success of her program. She offered a rather restrained classicism in her Gluck airs and other examples of this style, but in her excellent lieder of Schumann, Schubert, Brahms, Erich Wolff and Hugo Wolf, she warmed into an arresting emotional delivery. Interpretatively speaking, and tonally except for the lower portion of her singing range, Miss Hobson offered remarkable work. French, Spanish songs, a nice English group, featuring Menotti's The Hero, completed the list. Miguel Sandoval, whose Mi Ranchito was programmed was the excellent accompanist. M. C.

New Friends of Music, Nov. 2, 5:30 p.m.—The 17th season of this organization opened under new leadership, with Hortense Monath as president and with an altered program policy. Besides favoring classical and modern works for chamber music ensembles, this year's plans feature contemporary composers as active participants and interpreters of their works. The first concert saw

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Aaron Copland at the piano, assisting Patricia Neway, soprano, in her performance of his musical settings of Twelve Poems of Emily Dickinson.

A repeated hearing of this cycle confirmed the first impression, which is that of a strong personal style, and great responsibility to the word of the poet. The cycle, with a few exceptions, offers a rather difficult task for the singer, whose vocal and interpretative gifts are taxed heavily. Songs of moving simplicity such as The World Feels Dusty, and introspective ones like The Chariot, alternate with some of great dramatic impact, such as There Came a Wind Like a Bugle, or I Felt a Funeral in My Brain. The highlight of the cycle is Going to Heaven, with its strong rhythmic structure and delicate piano accompaniment. Miss Neway was an excellent interpreter of the work, and she and Mr. Copland were warmly applauded.

The instrumental portion of the program was entrusted to the Juilliard String Quartet (Messrs. Robert Mann and Robert Koff, violins, Raphael Hillyer, viola; Arthur Winograd, cello). Especially the last two movements of Mozart's String Quartet in C major (K. 465) were played with great finesse and perfect balance. The foursome closed the concert with their renowned interpretation of Bartok's String Quartet No. 5.

H. W. L.

Little Orchestra Society, Nov. 3, E.—Thomas Scherman, director-conductor of the Orchestra, must be credited with having brought back to the concert stage the much too long absent artistry of William Kroll, violinist. He appeared as soloist in Hindemith's Kammermusik No. 4 (op. 36, No. 3) and Mozart's A major Violin Concerto. The difficult Hindemith work, one of the finest from the composer's pen, was delivered with consummate dexterity and cognizance of its musical values. The score abounds in ideas, in dramatic strength and lyric mellowness, and is a real challenge for any first-rate fiddler. Mr. Kroll played the Mozart Concerto with refinement, delicacy and at the same time with masculinity and rhythmic fire. Mr. Scherman proved an equal partner with his accompaniments.

The concert started with a novelty, a world premiere, Howard Swanson's Music for Strings. The gifted composer in this opus has not attained the imaginativeness in musical ideas, nor the colorfulness of their elaboration, which he achieved in his Short Symphony. The composition is rather nondescript, and though it has attractive moments of lyric introspection, it drags into unnecessary length.

The first half closed with Schubert's so-called "Gastein" Symphony, Joseph Joachim's orchestration of the Grand Duo for Piano à Quatre Mains. The latter's version is heavy-handed and a routine job, but the composition is not first-rate Schubert either. It rambles on and on, and apart from certain charming moments, such as the almost Mendelssohnian Scherzo, is not a rewarding rediscovery.

H. W. L.

Yoko Matsuo, N. Y. debut, Nov. 4, A.—A favorable impression was made by the Japanese violinist in her Naumburg Award recital. Her tone was of good size, well-colored, and expressive. She suggested differences of style among the Tartini-Kreisler Variations on a Theme of Corelli, the Beethoven Sonata in G, op. 30, No. 3, the Mendelssohn Concerto, and the Debussy Sonata. Though able to shape phrases with sweetness or strength, she did not sustain sufficient variety of mood in these compositions. From time to time her intonation and bowing were slightly faulty, but these were factors that might be easily overcome. Miss Matsuo showed many signs of skill and temperament, and in general proved a very promising young artist. Brooks Smith was the able accompanist.

H. B.

JEAN GRAHAM, pianist, was heard in a recital at Town Hall on Nov. 5.

CARNEGIE RECITAL HALL

Reinald Werrenrath and **Tom Donohue,** Oct. 23, E.—The joint recital of the noted baritone, Reinald Werrenrath and his promising artist-pupil, Tom Donohue, tenor, was an event of interest. Mr. Werrenrath's impeccable style, pristine diction and fluent legato were evidence of an art too seldom exhibited by newcomers to the concert stage. With poise and interpretation, the baritone was a commanding figure. Songs of d'Indy, Aubert, Saint-Saens' aria, Qui donc commande, a group of Scandinavian art songs and old-time favorites from his record and concert numbers were offered by Mr. Werrenrath.

Young Mr. Donohue showed a fresh, colorful voice, outstanding for its pure quality. He possesses individuality of approach and a musical sensitivity excellently displayed in his lieder group and in the traditional Irish airs. A group which brought keen emotional response from the tenor's hearers included Clutsam's I Know of Two Bright Eyes, Cadman's I Hear a Thursh at Eve and other works of melodic charm. The final number, which had to be repeated, was the delightful Lane Wilson duet, Tenor and Baritone. Arthur Kaplan was the efficient accompanist.

M. C.

Marienka Michna, Oct. 26, A.—Miss Michna plays the piano with the solid and reliable technic of the well-trained musician. Her delivery is clean and always commendable. She played Saint-Saens' Caprice on the Airs de Ballet from the opera Alceste by Gluck with fluency and dexterity and Franck's Prelude, Chorale and Fugue was another major work presented. The pianist sometimes lacked romantic sweep and subtlety of shading in the larger scores, though lyric details were well conveyed. In a group of Chopin, Miss Michna gave an intimate and appealing account of her talents. A sizable audience gave warm applause, demanding and getting encores.

H. W. L.

The Harpsichord Quartet, Oct. 28, E.—The dominating instrument which gives its name to the group was played by Sylvia Marlowe, and the others were Bernard Greenhouse, cello; Harold Bennett, flute, and Harry Shulman, oboe. This was the first appearance of the new unit, inaugurating a series of four concerts of chamber music old and new. There was a premiere of Alan Hohvaness' Quartet for flute, oboe, cello and harpsichord, dedicated to Miss Marlowe; and what was, to the best knowledge of the four, the first New York performance of François Couperin's Le Parnasse, ou L'Apothéose de Corelli. Completing the list was the Bach Sonata No. 3 in G minor for cello and harpsichord, John Lessard's Toccata in Four Movements for harpsichord alone (also dedicated to Miss Marlowe) and an ensemble number by Vivaldi. Miss Marlowe knows her medium; to hear her deft and musicianly negotiation of the harpsichord is a rewarding experience. She was ably supported by the other players. The program had enough modern pungency to contrast strikingly with the characteristic beauties of the classics. The Hohvaness quartet is contemporary in feeling, lively and inventive as to theme and instrumentation.

M. L. S.

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San Francisco Stages Don With Novel Décor

By Charlotte Hiller

San Francisco.—Artistically, the most rewarding of this season's restaged productions by the San Francisco Opera was that of Mozart's Don Giovanni. Herbert Graf's stage direction was lively, ingenious, and at all times in accord with the music. The work was greatly enhanced by being as intelligently acted as it was sung.

The stage design was simple: a few stairs and platforms behind which arose three tall, dark arches. These were spanned by screens, upon which Richard Rychtarik projected colored slides showing the locale of every scene. A few of these pictures were unsatisfactory in substance and color, but the overall effect was gratifying. The method did away with the customary time-consuming changes between the opera's many scenes. Each of the two acts could proceed with hardly any interruption, to the benefit of the whole.

Kurt Herbert Adler's chorus not only sang well, but moved with greater freedom and logic than on previous occasions. The ballet scenes, choreographed by William Christensen, were as finely integrated. There was excellent teamwork on the directors' level; every detail had proper attention. This statement particularly includes the musical director, Paul Breisach, who handled his task with the same expert care. The orchestra sounded both graceful and rich, the singers completely at ease.

Nicola Rossi-Lemeni as Don Giovanni added another fine characterization to his previous ones. If his striking stage appearance, his histrionic penetration of each part are in themselves impressive, his beautiful voice, his musical perception and projection, make his Don an outstanding achievement. Mary Curtis's lustrous, powerful dramatic soprano imbued the somewhat static role of Donna Anna with the necessary life. This young singer as the season progressed showed vocal gifts of great promise. Brenda Lewis as Donna Elvira was of such finesse in singing and acting as to be truly exciting. Zerlina is one of Bidu Sayao's most endearing roles, even if on this occasion her voice sometimes seemed to lack its usual sweetness. Both tenors, Jan Peerce in the first, Eugene Conley in the second performance, sang the part of Don Ottavio in excellent style. Italo Tajo's Leporello was the magnificent counterpart of the Don. The role of Masetto was expertly delivered by Lorenzo Alvary in the first, by Ralph Herbert in the repeat performance, and Desiré Ligeti contributed some fine singing as the Commandant.

Some New Characterizations

In the second performance of Puccini's La Boheme, incisively conducted by Karl Kritz, Dorothy Warenskjold sang her first Mimi. It was an impressive debut due to the lyrical quality of the singer's voice, its unencumbered clarity and brightness. The overtones of tenderness or any other emotion, however, still escape her, while they were all brilliantly present in Ferruccio Tagliavini's Rodolfo. The variety of roles Brenda Lewis sang here so successfully this season, including her sparkling Musetta, suggests that she is one of the most versatile and reliable opera singers active in this country today. Other cast changes in this performance brought Giuseppe Valdengo as Marcello and Nicola Moscona as Colline, both singing their parts beautifully.

Mascagni's Cavalleria Rusticana presented Fedora Barbieri as Santuzza. The tremendous range of her voice, its velvety smoothness and variety of color were as admirable as her acting in its controlled intensity. Jan Peerce was her Turiddu, and from the vocal point of view was most satisfactory. Others in the fine cast were Margaret Roggero, Thelma Votipka and Ralph Herbert, under Kurt Herbert Adler's sensitive direction. Karl Kritz conducted the performance of Pagliacci, with Bidu Sayao an expert Nedda, Mario del Monaco an excellent Canio, Frank Guarrera outstanding as Tonio, Virginio Assandri and Frank Valentino in smaller roles completing a particularly well balanced ensemble. The last performance of Verdi's Aida had only one change of cast, with Barbieri singing Amneris. Her delivery of the part was exemplary for the singer's sense of style in meeting both the musical and the histrionic requirements of the role.

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DILLING HARPIST

Standard Orchestra on TV

The Standard Oil Company of California, sponsor of America's oldest hour of fine music on the radio, the Standard Hour, has added a companion television show on an experimental 13 weeks' basis. This TV program is not a telecast of the regular radio concert. It is designed to be viewed as well as listened to. In the absence of a Western television network, the Standard Hour TV show could not be carried "live" over more than one station. The programs therefore have been filmed in advance by the newly developed "Palmerscope" method.

The first show took viewers into the concert hall for an orchestral selection conducted by Carmen Dragon, the Standard Symphony Orchestra's director. Then the camera switched to a Montmartre garret where Dorothy Warenskjold as Mimi sang one of the arias from Puccini's La Boheme. The audience thereafter observed harpist Anne Adams as she played Debussy's Premier Arabesque. Her number was followed by a classic dance performed in the appropriate setting by soloists of the San Francisco Ballet Company. As a finale the Parisian garret was shown again, with Miss Warenskjold and William Olvis singing the love-duet from Boheme. In this program, as in those to follow, announcer John Grover introduces each selection as the TV audience sees the artistically illustrated pages of a printed program.

Other featured performers in the following shows are Vivian Della Chiesa, Eileen Christy, Irra Petina, Virginia Haskins, Mona Paulee, Paulena Carter, Charles Harmon, Joseph Schuster,, Mariquita and her Spanish Dancers, Stephen Kemalyan, Raymond Manton, all Standard Hour favorites. The new TV program has been very well received, but is not intended to replace the radio Standard Hour, now in its 27th year, which will continue.

In Recital Halls

The first piano recital of the season was offered by the young local pianist Sylvia Jenkins at the Marines' Memorial Theater. A program opening with Beethoven's Sonata in F sharp major, op. 78, presented also Schumann's Carnaval, Liszt's Hungarian Rhapsody No. 11, and works by Martinu and Chopin. It proved that Miss Jenkins has a clear concept of the formal design of each composition and the ability to project the more subtle details within it. . . . Ernest Michaelian, violin, Hubert Sorenson, viola, and Tadeusz Kadzielawa, cello, played a concert for three string instruments at the Lucien Labaudt Gallery, which was distinguished for programming as well as for delivery. With beautiful tone and excellent balance in ensemble they offered the Mozart Divertimento in E flat, shorter works by Haydn and Beethoven, Honegger's lovely and skillfully scored Sonatine for violin and viola, and the Serenade by Dohnanyi.

Mary Bran Marks Anniversary

Mary Bran, now beginning her second decade as an impresario in Los Angeles, celebrates the occasion with a special season of musical and choreographic events. These include the first local appearance of Jose Greco, Spanish dancer, and his company, in eight performances in the Wilshire Ebell Theatre during the week beginning Nov. 20.

Florence Amber Works Performed

LOS ANGELES.—Florence Amber is the composer of an operetta, The Pilot of Tadoussac, and of children's pieces—Grand March of the Gnomes, Child's Dance in Russia, The Indian Runner, The Water-Fall, Sledding in the Azores, and Waltz Idyl. The Pilot of Tadoussac was originally produced as a full length operetta in the Schenley Theatre, Pittsburgh, Pa., with Prof. Raymond F. Flood of the drama department of Carnegie Tech coaching the cast, Francis Lewando the voices and Ralph Lewando, music critic for the Pittsburgh Press, directing. Other Pennsylvania performances were in the Colonial Theatre, Connellsville, and the West End Theatre, Uniontown.

In an abridged form, The Pilot of Tadoussac has been presented on many occasions on the West Coast. In Los Angeles, recent productions were given by the Matinee Musical Club in the Gold Room of the Ambassador Hotel, and by the Children's Welfare League in the Mayfair Room of the Beverly-Wilshire Hotel. In the near future the Los Angeles branch of the California Music Teachers' Association will give it in Pepperdine College Auditorium, and in the city of Whittier. Bonnie Murray, soprano, William Chapman, baritone, and Matilda Locus, pianist, offered a program of excerpts from the work for the California Past Presidents of the Federated Music Clubs Scholarship Tea in

FLORENCE AMBER

the private auditorium of Mr. and Mrs. Clarence Gustlin. At present, Miss Amber is working on a longer form of the operetta for high school and college productions.

Florence Amber studied with Tobias Matthay in London and is chairman of the American Matthay Association for the Pacific Coast States. She has arranged programs for the conventions of the California Music Teachers in San Francisco, Long Beach and San Jose; has lectured before the Dickens Fellowships here and in the east on the life of Francesco Berger, who wrote music for the plays Charles Dickens produced at Tavistock House; and she is an active member of the Southern California Woman's Press Club.

Doolittle, Managing Greek Theatre, Plans Civic Opera and Ballet

LOS ANGELES.—The general management of the Greek Theatre here was recently taken over by James A. Doolittle, who plans to develop it as a home for dance and opera, including the formation of a resident civic company for opera and ballet. This is one of the finest outdoor theatres in the country and has complete facilities for all types of theatre presentations. The modern dressing rooms accommodate over 200 musicians and artists. There are large rehearsal rooms, offices, a commissary, a complete duplicate stage, wardrobes, storage rooms, and workshops. The stage is equipped with turntables, and the lighting system is among the finest in the country.

Mr. Doolittle, one of the West Coast's most successful and capable young theatre producers, has long seen the need for an outlet for local artists and that of the public for opera and ballet. He presented the Ballet Russe de Monte Carlo at the Green Theatre this summer before large audiences. A resident of Los Angeles since childhood, he has been interested in the theatre since his student days at the University of Southern California. His activities have included productions of Faust and Traviata at the Hollywood Bowl, and the first local hearings of Menotti's The Medium and The Telephone, which ran for 36 consecutive performances at the El Capitan Theatre in Hollywood. He also sent on tour the production of La Traviata starring John Charles Thomas and Nadine Conner after the Hollywood Bowl production. More than 1,000 resident musicians, artists and technicians have taken part in his productions, which included Light Up the Sky and Strange Bedfellows and the lavish musical Song without Words, premiered here in 1945, which later was shown in San Francisco and New York.

Santa Monica Conservatory Announces Scholarship Tests

SANTA MONICA, CALIF.—The Santa Monica Conservatory of Music, of which Marie Roth is president, offers a comprehensive curriculum of class and individual instruction for students of all ages. The policy of the conservatory is to serve the musical needs of the community, and training is offered in preparation for a professional career, leading toward a teacher's certificate, or to secure the enjoyment that comes from a cultivated amateur gift. Courses are offered in piano, orchestral instruments, voice, drama including radio, screen and television, as well as the legitimate stage and painting.

Members of the faculty, with their educational backgrounds, include: Arnold Byron (M.M., Eastman School of Music), composition; Lionel Bevans, (New York stage director), drama; St. A. Carwell (State Academy, Vienna) and Reuben Decker (M.M., Yale University); strings; Cecilia Dvorak (M.M., University of Southern California), voice, drama, painting; Robert Nadell (Chicago Musical College3, voice; Johannes Riedel (State University Breslau, Berlin), piano, music literature; Marie Roth (Sherwood Music School Affiliate) and Siegfried Schultze (State Academy, Berlin-Charlottenburg), piano; Gerold Shepherd (M.M., University of Southern California), voice coach. Courses have also been added in accordion and guitar. Besides adult instruction, there is a junior department.

The conservatory has announced scholarship opportunities for students between ten and 30 years of age. The contest is open to singers and instrumentalists, actors, playwrights and painters. The award will be a total scholarship for two terms at the conservatory. In addition to free instruction in the winner's field, he or she will be entitled to take, without expense, five courses which include theory, harmony, counterpoint, music history and choral or instrumental activities. Auditions will be held on Dec. 5, 6 and 7 at the Santa Monica Conservatory, 1601 Montana Ave., Santa Monica, Calif., and application blanks may be obtained at this address.

In Czech Opera Program

Marjorie Capo, mezzo-soprano, will sing in excerpts from two Czech operas —Smetana's, The Kiss and The Brandenburgers in Czechland—which will be presented by Lida Brodenova at Sokol Hall in New York on Dec. 13.

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Los Angeles Greets San Francisco Opera

By C. Sharpless Hickman

LOS ANGELES.—It has been many a year since Los Angeles has enjoyed a major operatic season (if one can call 13 operatic bills in 13 days a "season") of such consistently high calibre as that recently given here by the San Francisco Opera Company under the general direction of Gaetano Merola and Kurt Herbert Adler, young conductor and chorus director who has been raised to the post of the maestro's assistant.

From the opening impact of Montemezzi's dramatically stark, but musically lush L'Amore Dei Tre Re to the closing rococo fancies of Mozart's Don Giovanni, the visitors from the north offered operas boasting remarkably well-balanced stellar casts in which an amazing amount of acting ability was happily to be enjoyed.

Though Wagner and the French and Russian repertoire were notably missing, the short series was adroitly chosen to tax the capacity of 6,400-seat Shrine Auditorium and thus bring smiles to both the San Franciscans (who make their profit here) and their local sponsors, the Southern California Symphony Association, which also sponsors the Los Angeles Philharmonic Orchestra, soon to open its 34th season.

In addition to the Montemezzi and Mozart operas there were revivals of Boito's Mefistofele; Puccini's triptych of Il Tabarro, Suor Angelica and Gianni Schicchi; and Donizetti's The Daughter of the Regiment; and such familiars as La Boheme, La Tosca, Il Trovatore, La Traviata, Rigoletto, Aida, Cavalleria Rusticana and I Pagliacci and Der Rosenkavalier.

Rossi-Lemeni Scores

It does not disparage any other artist to state frankly that the theatrical personality of Nicola Rossi-Lemeni, 29-year-old basso, was the dominating feature of the San Francisco Opera Company's 16th successive season here. He opened with a shudder-evoking portrayal of the aging Archibaldo in L'Amore Dei Tre Re (with Dorothy Kirsten, Robert Weede and Brian Sullivan as his able foils) and illuminated the episodic scenes of Boito's Mefistofele with the illustrative mastery of a Dore envisaging Milton's Satan. Mr. Rossi-Lemeni ended the two weeks by giving the finest characterization of the licentious Don Giovanni that we can recall. The profligate's charm, chicanery and callousness were set forth with a perceptive ebullience which found its perfect foil in the equally brilliant Leporello of Italo Tajo. The two made a team which should erase memories of former artists in these roles in quick order; they made an operatic "natural." Tajo had his own solo moment of glory, too, as the scheming Gianni Schicchi in the Puccini trilogy—a limning of real genius which, however, would have registered more effectively in a smaller hall.

Other Outstanding Impersonations

Robert Weede's singing as Manfredo in L'Amore Dei Tre Re, Scarpia in La Tosca and Michele, the barge captain, in Il Tabarro, has been hardly rivalled by an operatic baritone here for a generation. Brenda Lewis, whose remarkable Salome was an event of two seasons ago, this year was the captain's wife in Il Tabarro, Donna Elvira in Don Giovanni and a surprisingly satisfactory Marschallin in Der Rosenkavalier—a role which had seemed an empty one since the retirement of Lotte Lehmann. Miss Lewis was outstanding among many members of the San Francisco troupe who had evinced surpassing vocal improvement, broadening of stylistic adaptability and increased dramatic facility since their previous appearances here.

Others, in particular, were Mario Del Monaco, whose fervent tenor voice had shed its hard shell; Herva Nelli, whose soprano had increased in richness and dependability; Dorothy Warenskjold, so effective as Sophie in Der Rosenkavalier and in Gianni Schicchi; Fedora Barbieri, who negotiated the contrasting levels of Azucena and Santuzza with passionate brilliance; and Claramae Turner, who lent a stellar glow to the roles of the old gossip in Il Tabarro and the Princess in Suor Angelica.

Newcomers or younger members of the company making extremely fine impressions were Jean Fenn, the Los Angeles soprano whose Helen of Troy in Mefistofele was vocally and visually sumptuous; Virginio Assandri in many supporting tenor parts; mezzo-soprano Margaret Roggero; and the young prompter, Glauco Curiel, who assumed the baton for a masterful direction of Il Tabarro.

Revivals Provide Dramatic Highlights

Of the 13 bills offered, it was the Puccini trilogy, L'Amore Dei Tre Re and Don Giovanni which were dramatically and vocally most gripping throughout. (With Der Rosenkavalier, it should also be noted, they comprised the four dramatically believable libretti of the season.) The trilogy makes for a long evening, but its contrasts are so well planned, the dramatic bases so solid, and the vocal opportunities so varied (and in this case, so superbly met) that one came from the auditorium revitalized.

It was not so with two other operas one had anticipated: The Daughter of the Regiment and Mefistofele. The latter, for all of the grandeur of its opening scene, the frenzies of the Brocken sequence and the beauties of the Grecian sabbath, is often barren and banal ,and was staged with equal unevenness. Only the central figure of Rossi-Lemeni and Cleva's conducting pulled it to its peaks.

The Donizetti comedy was staged by Herbert Graf in a manner which never quite adjusted itself to a uniform style of grand opera, opera buffa or operetta in the vein of Victor Herbert. The fact that both Lily Pons and Ernest Lawrence were in poor voice left the great Salvatore Baccaloni, as Sgt. Sulpice, a Leviathan in a child's wading pond.

Though Pons was something of a disappointment as Marie in this work and as Violetta in La Traviata (her portrayal of the latter showed some growth since she first essayed the role last season) she was mint gold in Rigoletto with Weede. Il Trovatore took fire under Paul Breisach's reevaluating baton, as did Cavalleria and Aida under Kurt Herbert Adler. Again Cleva's La Tosca with Kirsten, Weede and Tagliavini was sensational.

Space precludes more detailed mention of a troupe whose home season in San Francisco has already been mentioned in these pages, but again emphasis must be laid upon the unusual consistency of fine singing in opera after opera by artists who showed increasing dramatic responsiveness, under conductors who gained from a remarkable orchestra and chorus the maximum of musical effectiveness. The season here was hectic, but it was really heartening, too.

Portland Symphony Opens Year

PORTLAND, ORE.—Opening night of the Portland Symphony Orchestra season, on Oct. 27, as usual attracted a near-capacity audience to Civic Auditorium. Conductor James Sample and his players were warmly welcomed. The guest artist, Friedrich Gulda, pianist, played Mozart's Concerto in E Flat. Mr. Gulda possesses a fine command of the keyboard and excellent technique, and interpreted the work with sincerity and conviction. The program opened with the performance of the Passacaglia and Fugue in C minor of Bach-Boessenroth. A delightful novelty was the Concert Fanfare, High Noon, by the American composer Ernest Anderson. Prolonged applause rewarded the playing of Goldmark's Rustic Wedding Symphony, given an animated reading. Hugh Awart is concertmaster of the orchestra, and Maurice Meriwether the efficient new manager.

The opening concert in the greater artists series of Ellison-White Bureau was held at the Auditorium on Oct. 25, featuring Jeanette MacDonald, whose "fans" were out in great numbers. Her program included a Mozart work, the Gavotte from Manon, a French group by Hahn, Debussy, Martini and Fourdrain, three well-selected Spanish songs, and two groups in English. The charming personality of Miss MacDonald always attracts a large audience when she appears in concert here. E. E. H.

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MUSICIANS IN FILMS

By C. Sharpless Hickman

George Antheil—whose record of film score successes stretches from Crime Without Passion and The Scoundrel to this year's The Sniper—will have his new opera, Volpone, premiered by Carl Ebert at the University of Southern California on Jan. 9 next. The production will also be given on Jan. 10, 16 and 17, using alternate casts. Based on the Stefan Zweig version of the Ben Jonson play, with a libretto by Alfred Perry, it represents Antheil's first work in the form since Helen Retires, which he wrote to a John Erskine libretto for Juilliard Institute in 1934. In 1930 his Transatlantic had a tremendous vogue in Germany. The new work allocates its principal role, Volpone, to a baritone, and is scored for an accompanying chamber orchestra of 26 pieces.

Antheil, incidentally, has just been handed the important music assignment for Stanley Kramer's new major production, The Juggler, which was filmed in Palestine.

• • •

Hollywood has several "rehearsal" orchestras made up of first-rank film studio instrumentalists who meet weekly for the purpose of going through new and unusual works for their own pleasure. Norman Luboff, who handles all choral music direction for Warner Bros., has paralleled this activity by instituting a rehearsal chorus of some 40 singers who regularly work on unusual classics and contemporary choral music on Monday nights on one of Warner's sound stages.

Luboff, a 35-year-old University of Chicago alumnus, who looks as though he should be playing tackle for a professional football team, laments the fact that although Southern California is considered to be one of the country's choral music centers, it is extremely difficult to obtain enough really fine voices whose owners possess sight-reading, linguistic and stylistic abilities sufficient to cope with the varied opportunities here in films, radio and television for first-line choral people. "Everyone wants to be a soloist," he sighs. "They don't realize that a good choral man who can sing Bach, boogie and Victor Herbert on the three media in a single day can often earn between $10,000 and $25,000—more than the better instrumentalists in the studios." One of the twelve singers Luboff uses on his Railroad Hour broadcast series grossed almost $50,000 last year from radio, films, recordings and television.

Luboff's newest Warner Bros. films include the recent Miracle of Fatima, in which choral music was very important; the new productions of The Desert Song and The Jazz Singer; and The Grace Moore Story,, soon to be started. Most of Luboff's film background groups range from 20 to 60 singers in size.

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The music library at MGM studios is the second largest in the country, being surpassed only by that of the Library of Congress in Washington, D. C. Its collection of phonograph records alone totals more than 35,000 discs and cylinders. The library has just been re-catalogued by a team of Remington-Rand filing experts who spent almost a year in the complex process.

It's going to be another big season for film musicals. The Merry Widow is out, and MGM has Rose Marie and Brigadoon in the works, though its production of The Student Prince has been shelved because of the indisposition of (and suit against) Mario Lanza. Among musical biographies promised in addition to that of Grace Moore are Warner's on Eddie Cantor and Helen Morgan, and MGM's The Romberg Story. Warner's will film Mlle. Modiste.

• • •

United Productions of America, the imaginative cartoon group which releases through Columbia, has readied a successor to its Academy award-winning Gerald McBoing-Boing, which had such a clever score by Gail Kubik. The new one is Gerald McBoing-Boing's Symphony, and indirectly it takes a delightful (but gentle) poke at contemporary music. Gerald—who can and does imitate any possible sound for a radio studio in these cartoons—is called on to be a whole symphony orchestra when the conductor doesn't show up to lead the real one. Unfortunately a "soap opera" script gets mixed up with the score and the result is pandemonium—though the ensuing deluge of telegrams show the public and the critics think it is great music!

Young Ernest Gold has written the score for the cartoon, with a capsulated but complete symphonic movement in sonata form for the final sequence—and so orchestrates the film that 16 players sound like an orchestra of 90.

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Another forthcoming UPA charmer is its production of Ludwig Bemelmans' Madeleine, for which David Raksin (one of MGM's top young talents) has written the exquisitely flavorful music. One of the hallmarks of UPA's cartoons is the free-rein given to the imagination of their artists and musicians, and their employment of many young local composers who are encouraged to write nonconformist music (insofar as standard film practice here is concerned) in which all kinds of odd instrumental combinations are used. Their average cartoon uses eight players for the background music.

PACIFIC COAST JOTTINGS

Josette and Yvette Roman, duo-pianists, opened the concert series in Arlington, Calif., on Sept. 27, and made a Northwestern tour in October. . . . Miliza Korjus was soloist with the Los Angeles County Symphonette in a free public concert on Nov. 13 in Pomona High School Auditorium, with Frank Allen Hubbell conducting. . . . Grace Bush, whose new book, With This Bright Armor (recent winner of the Book of the Month Award from the Manuscripters Club of Los Angeles) has just been published, is now on tour with her lecture-recitals in Kansas City, Rock Island, Chicago, Baltimore, Richmond, New York and Boston; her new sacred song, Step By Step, has been published by the Webster Press of San Francisco. . . . Current engagements for Harry Kaufman include an appearance as co-artist with Pierre Fournier, cellist, in a sonata recital in Pasadena, and a tour with George London, including San Francisco, Pasadena and as far north as Vancouver; a recital played with Rossi-Lemeni, basso, at Occidental College, Los Angeles; later in the season, he is to be assisting artist with Francescatti. . . . Frances Pierson Brumbaugh presented Margaret McKinney in a piano recital on Oct. 19 in the music salon of Penny-Owsley Music Company; assisting artist was Marina Million in vocal numbers. . . . The recital of Marvin Hayes, bass, artist-pupil of William Vennard, at Occidental College will take place on Dec. 11, 1952, not on Feb. 16, 1953, as previously announced. . . . Vocal students of Hazel Eden gave a musicale on Oct. 5 in the auditorium of Birkell Richardson Music Company, with Dr. Erin Feld at the piano. . . . Dr. Dixe Sturgis and Mae G. Hoenig were hosts on Oct. 26 at a tea honoring Mrs. Max Robinson, Hugo Kirchhofer, Inez Jacobson, the board of directors and past presidents of the Hollywood Community Sing. . . . Armand Tokatyan, tenor, William Green, clarinet, and Lionel De Leon, pianist, gave a program on Oct. 20 for the Music Teachers Association of California at the home of Mary Thomasset, featuring Armenian folksongs and a Sonata for Clarinet and Piano by Burnet C. Tuthill.

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Mexico Has Sunday Morning Concerts

By Charles Poore

MEXICO, D.F.—Sergiu Celibidache came here again from Europe to conduct a series of Sunday morning concerts with the Philharmonic in the Metropolitan Theatre. As last season, when appearing with the same orchestra, he played to sold-out houses. He has a broad vision, and adds an artist's inspiration.

The final program of this season's concert included the Liszt Les Préludes, Prokofieff's Third Piano Concert, with Alexander Uninsky at the piano, Debussy's Iberia, and Respighi's Pines of Rome. It was a long program and in many respects very rewarding. The brilliant and highly emotional Préludes came in for abundant applause, but viewed as a piece of serious music it must be accepted with reservation.

The Prokofieff Third Concerto formed a grateful contrast as presented with due clarity. The composer writes clearly, logically, unemotionally and effectively. The choice of Uninsky for the piano part was a happy one: he played with complete understanding and with the orchestra formed a perfect balance.

The program for the previous Sunday Morning concert was much more satisfying—Mendelssohn's "Italian" Symphony, the Beethoven Violin Concerto, with Ida Haendel as soloist, and the Shostakovitch Ninth Symphony. The Mendelssohn Symphony in Celibidache's direction had charming grace and freshness. Miss Haendel's reading of the Beethoven Concerto revealed an artist of understanding and one technically competent. As for the Shostakovitch Ninth, with its superficial gaiety and alternating spirit of gloom, the work shows how far government dictation in the arts (as in Russia) can frustrate a really great artistic talent.

Opera Theatre Revamps Barber

BOSTON.—In its new production of The Barber of Seville, the New England Opera Theatre, opening its seventh season at the Boston Opera House, Nov. 23, plans to retain all the coloratura passages as originally written. The role of Rosina has been assigned to Rosalind Nadell, mezzo-soprano, and the original music lesson scene, a duet between Rosina and Almaviva, is to be restored. Boris Goldovsky is serving as both conductor and stage director. A new English version has been prepared by Dr. Goldovsky and Sarah Caldwell.

AIR TRAVELLER . . . Mrs. Richard Golden, of Birmingham, Ala., artist-pupil of Homer G. Mowe, commutes regularly between New York and the Southern city for study with him. In New York, Mrs. Golden has regular singing lessons with Mr. Mowe and audits voice classes at Columbia University. In Birmingham, where she has her own studio, she is an active member of several musical clubs. Her plans include the formation of a glee club at Mercy Home in Birmingham and giving a spring concert with George Turner.

Cleveland Orchestra on Tour

The Cleveland Orchestra recently embarked on a November tour of Kentucky, Indiana, Illinois, Michigan and Ohio cities. Among the places visited were Terre Haute, Urbana, and Toledo, with both a children's and a regular symphonic concert at the Museum of Art. Returning to its home city, the orchestra concluded rehearsals for the following Sunday afternoon Twilight concert, when Eunice Podis was the assisting artist in a Gershwin program, playing the Concerto in F, Rudolph Ringwall conducting.

Named Publishers' Consultant

Silver Burdett Company, publishers, announce the appointment of James E. Green to the position of Consultant in Music Education in the Southwestern Division at Dallas, Tex. He is supervisor of music education with the Austin public schools, and national chairman of General Music in the Music Educators National Conference.

Opera Guild Raising $100,000

The Metropolitan Opera Guild has inaugurated a campaign to raise $100,000 for the production fund of the Metropolitan Opera Association to cover the costs of the new stagings of Forza del Destino and Stravinsky's The Rake's Progress. The American premiere of the latter, the Saturday matinee of Feb. 14, will be sponsored by the Guild as a benefit for the fund, and broadcast over the ABC network. On Jan. 28, the Guild will sponsor a lecture by W. H. Auden, poet and librettist of this opera, at the Town Hall, with musical illustrations by Metropolitan Opera artists.

The annual meeting of the Guild was held at Town Hall on Oct. 29, conducted by Augustus C. Studer, Jr., in the absence of the president, Lauder Greenway. A program was given by Margaret Harshaw and Sigurd Bjoerling, accompanied by Ignace Strasfogel. It was announced that sustaining, contributing and donor members are allowed to attend one of three dress rehearsals of either Lohengrin, Nov. 13, Tristan and Isolde, Feb. 20, or Samson et Dalila, March 5. The annual Guild luncheon will be held at the Waldorf-Astoria on Dec. 1. Also this year the Guild will sponsor and underwrite five student performances for students in schools holding group memberships in the Guild. These include three performances of Carmen and two of Aida, and two lectures and forums on these operas will be conducted by Robert Lawrence, this year's quiz master on the Texas Company opera broadcasts, for music supervisors of member schools.

Anthony A. Bliss, chairman of the television committee of the Metropolitan Opera Association and member of the board of directors, addressed the meeting on plans for television performances of opera to a nationwide audience made possible by the Ford Foundation. These are operas from the Metropolitan repertoire in English versions, sung by Metropolitan artists, and cut for the "Omnibus" 90-minute program of the foundation's TV-Radio Workshop, begun on Nov. 9 over CBS.

Sarah Lawrence Dedicates Center

Dedication of the new Student Arts Center at Sarah Lawrence College, Bronxville, N. Y., took place on Nov. 14. The ceremonies included talks by Archibald MacLeish, Agnes DeMille and William Schuman. The center will be used for music and dance events, lectures and theatre productions, open to Westchester art lovers.

Frederick Jacobi, American Composer, Passes

Frederick Jacobi, 61, American composer and member of the faculty of the Juilliard Graduate School of Music, died in Harkness Pavilion of the Columbia-Presbyterian Medical Center, New York, of a heart ailment on Oct. 24. A native of San Francisco, Mr. Jacobi was educated at the Ethical Culture School in New York. His musical studies were with Rubin Goldmark, Rafael Joseffy, Paolo Gallico and Ernest Bloch in this country, and with Paul Juon at the Hochschule fuer Musik in Berlin. From 1913 to 1917, Mr. Jacobi was an assistant conductor at the Metropolitan Opera. He later made researches in the music of the Pueblo Indians in New Mexico and Arizona, and this aboriginal music inspired his String Quartet on Indian Themes (1923) and his orchestral Indian Dances (1929).

Mr. Jacobi had taught composition at the Juilliard School since 1936 and lectured at the Julius Hartt Musical Foundation, Hartford, Conn., since 1941. In 1940 and 1941 he was a lecturer at the University of California, Berkeley. He served during World War I as a bandsman in the U. S. Army.

Mr. Jacobi received honorable mention in the Coolidge Competition in 1924 and twice received the award of the Society for the Publication of American Music. He was a member of the executive board of the League of Composers, a charter member of the American Music Guild, and a member of ASCAP and ISCM. His compositions also include an opera, The Prodigal Son, awarded a David Bispham Medal by the American Opera Society; a Symphony in C major; Hagiographa, three Biblical narratives for string quartet and piano; Scherzo for wind instruments; The Eve of St. Agnes for orchestra; Concertino for piano and string orchestra; a Violin Concerto played by Albert Spalding with the Chicago Symphony and later with the New York Philharmonic-Symphony; a Cello Concerto, given in Paris in 1933; many other chamber music works, and scores for piano, violin and voice. Two Sacred Services by him included the first, commissioned by Temple Emanu-El and produced in 1930 under Lazare Saminsky, also later in San Francisco, Philadelphia, Los Angeles and elsewhere; and second, performed last May at the Park Avenue Synagogue under Max Helfman.

He is survived by his wife, the former Irene Schwarz, pianist, who appeared in concerts here and in Europe of his works; also a son, Frederick, a daughter, Dorothea; three grandchildren, and three sisters.

Michael Head for Cleveland

CLEVELAND.—West Shore Concerts in Rocky River is presenting an introduction to Cleveland with the appearance on their series of Michael Head, baritone, pianist, composer, from London. His program, which he sings to his own accompaniment, includes Elizabethan songs by Campion, Dowland, Arne and Purcell, songs by Peter Warlock, Roger Quilter and Benjamin Britten, and a group of his own—The Mummers, A Garden Seat, Sea Burthen, Robin's Carol and Vagabond Song. Mr. Head has been singing to his own accompaniment since his first concert in Wigmore Hall, London, in 1929, and he has appeared widely in the British Isles and on the Continent. Here, he is touring under the management directed by Frederick Koch, and his itinerary takes him to Western Reserve University, the Oberlin Conservatory of Music, Carmel-by-the-Sea, Calif., and he will broadcast from Toronto and give a recital in Winnipeg.

Lado Announces Three Concerts

Lado, Inc., a non-profit organization devoted to the advancement of the musical life of this city, announces three concerts as its fund raising project for 1952-53. On Nov. 19, Mischa Elman will appear at Carnegie Hall (this concert is by courtesy of the Musicians Emergency Fund); Jan. 18, Adele Marcus, pianist, will play at Carl Fischer Hall, and on March 8, the New York Trio is scheduled for the latter auditorium. The objectives of the society are: supporting accredited music schools, fostering creative compositions, and advancing the development of music therapy. Contributions are made to and scholarships maintained in Manhattan School of Music, Bronx House (Music Dept.), Music Therapy (Musicians Emergency Fund), Brandeis University (Music Dept.), Katherine Dunham School of Dance. The recipients of the scholarships are selected by the different schools.

West Coast Premiere

LOS ANGELES.—The West Coast premiere of Cimarosa's The Secret Marriage will be given by the Los Angeles Conservatory of Music and Arts at the Wilshire Ebell Theatre, Feb. 17, it was announced by Dr. Oscar Wagner, president and director of the conservatory. Herbert Weiskopf will be musical director and Glynn Ross, stage director. Singers include Marcella Reale, Faith Kruger, Fred Guthrie, Harold Gordon and Hendrik de Boer.

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De Carvalho's Career Covers Three Continents

Among the native-born and trained musicians of Brazil, one of the foremost is Eleazar De Carvalho, whose name has gone across the world as a conductor.

In addition to being Artistic Director and Permanent Conductor of the Orquestra Sinfonica Brasileira in Rio de Janeiro, the young musician has a schedule of performances and appointments which involve a triparite commuting schedule between Europe, North and South America.

The story of De Carvalho's rise to his present eminence is a Latin-American parallel of the Horatio Alger tales. Born in Iguata, State of Ceara, Brazil, De Carvalho combines the tenacity, the intellectual understanding and courage of his Dutch ancestry with the color, rhythmic comprehension and musical feeling of the Latin-American race. This dual heritage probably explains the varied ability of De Carvalho—his authoritative control and his scope of repertory. He finds equally sympathetic styles in the emotional sweep of Tchaikovsky, the brooding tonality of Rachmaninoff, the massive structure of Beethoven, the poesy of Schubert and the fiery vibrance of his own Villa-Lobos.

Trained in Naval Band

At eleven he was at Fortalesa School for Apprentice Seamen, then was inducted into the Brazilian Navy, in all of which disciplinary training music had a part. The School Band, the Navy Band listed the name of Seaman De Carvalho. He learned orchestral form as well as having practical instrumental practice, extremely valuable for the composer-conductor he was to become. His first affection was, we are told, given to the doublebass, which then stood a foot or so taller than the aspiring lad!

Hard work, endurance and continual playing brought the boy into prominence in the musical life of Brazil. He took all available evening courses in music fundamentals at the Institute Rio Branco and eventually at the National Music School of the University of Brazil, from which he was graduated with several degrees and where he now holds a permanent Chair in the Music School established in his honor by the government.

Debut as a Conductor

Success came quickly with his first assignments as an orchestral leader. But he was not satisfied. One day the young Brazilian travelled to Massachusetts and sought an appointment with Serge Koussevitzky, requesting tutoring and guidance from the noted conductor. Koussevitzky suggested a test, handed the applicant a score and a baton. Both were waved aside. De Carvalho read and directed the work from memory and without the "stick." Delighted with the young man's initiative and brilliant gifts, the noted conductor brought De Carvalho for successive seasons to Boston and to the Berkshire Festival, not only giving him personal guidance, but putting the Boston Symphony Orchestra in his hands for program direction and performance.

Since that time the Brazilian artist has been guest conductor with the greatest orchestras of North America, from New York's Lewisohn Stadium to the West Coast. Two years ago he received a sensational welcome in Europe and has gone half-way around the world in his tour, offering programs of inspirational selectivity. On Nov. 2 he opened in London at Royal Albert Hall, conducting the Philarmonia Orchestra, and later led the London Symphony Orchestra at Royal Festival Hall, then began a Continental tour ranging from Holland to Madrid.

De Carvalho comes to North America

ELEAZAR DE CARVALHO

for engagements in January, commencing with the St. Louis Symphony, then returns to Continental Europe to complete his schedule there, and flies to Brazil in March for the opening of the gala orchestral and opera season.

A Colorful Personality

A magnetic, personable figure, he conducts always without score and has a mind tuned to the more intimate nuances of the composer's intent and design.

He has a keen sense of humor which, while not diminishing his authority, holds a youthful appeal that, as the current dean of critics puts it, "wows" an audience. As a composer he is growing in stature among the Latin-American modern group, leaning presently towards the lyric-drama field, rather than his earlier symphonic writing. Three operas have been completed by him—Descobrimento de Brazil and Tiradentes having been produced. The third, a government commission for a work commemorating the historic 300-year-old Battle of Gararapes, is now scheduled for an early performance.

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N. Y. City Ballet Series Opens

The regular incumbent of this column being indisposed, this reviewer found himself at the City Center on, of all times, election eve, observing the season's opening of the New York City Ballet Company.

The group, returning to its home base after a well-received six-week tour of Europe, programmed four works—Serenade, Picnic at Tintagel, the Sylvia Pas des Deux and the Symphony in C. All, of course, belong to Balanchine save Picnic, which is Frederick Ashton's property. Also on the program were intermission election returns, piped in from local networks over a public address section.

But ballet was the order of the evening. Serenade was given an excellent performance that rose to real heights in the final movement, one of Balanchine's most intensely lyrical conceptions. Soloists were Janet Reed, Patricia Wilde, Yvonne Mounsey, Nicholas Magallanes and Herbert Bliss (familiar faces in this ballet), Maria Tallchief and Tanaquil LeClercq (newcomers).

Hayden as Iseult

With Diana Adams still in Europe working on a film, her part as Iseult in the Ashton ballet fell to Melissa Hayden. Miss Hayden, a strong, sometimes headstrong, and always exciting dancer of the steel whip variety, danced brilliantly. She was much less lyric than Miss Adams, but she brought a sensual quality to the role that was perfectly apposite to its emotional demands. The others in the cast were familiar—Francisco Moncion, Yvonne Mounsey, Jacques d'Ambroise and Robert Barnett.

Miss Tallchief and André Eglevsky were as successful as ever in the Sylvia *pas de deux*—successful with the audience, that is. And, surely, if ever there was a perfect technician it is Maria Tallchief, who imparts a chiselled perfection to whatever she does. It is all rather impersonal, to be sure; she has the balance of a gyroscope and the efficiency of a hand-made Swiss watch. But such perfection is a reward in itself.

Eglevsky in Pas de Deux

With Mr. Eglevsky, on the other hand, we have almost a caricature of the *danseur noble*. (The opinions herewith expressed are purely those of the author and are not to be construed as having any connection with Miss Krokover's column. A guest reviewer, after all, has his privileges, especially if he is not slated to return!)

That Mr. Eglevsky has astounding elevation and a brilliant batterie, or that his *entrechats* make auditors go "ooh" and "ah"—of all that there is no doubt. But how can anybody with a pair of impartial eyes ignore this dancer's eternal grimaces, the awkward position of hands and shoulders, the clenched muscles and the really bad head position? I call this purely muscular dancing that has little to do with the esthetics of ballet as it should be.

In the concluding Symphony in C the leading dancers were the Misses Hayden, LeClercq, Reed and Wilde, the Messrs. Hobi, Magallanes, Moncion and Bliss. Leon Barzin led the orchestra throughout the evening with his usual fine results. Unless these ears were wrong, the orchestra was sent over the house through a sound system. Is this necessary?

H. C. S.

McGehee at "Y" Dance Center

Helen McGehee gave a full length program of her own works at the "Y" Dance Center on Nov. 1. She was assisted by Stuart Hodes, Joan Skinner, Jack Moore, Miriam Cole, Robert Blake, Donald Boiteau, Tom Ribbink, Jerry Sucharsky and Juan Valenzuela. Eugene Lester was the pianist.

Mr. McGehee's solos included Suspended Path and La Dame a la Licorne. Three works more ambitious in scope were Metamorphosis, First Flight and La Intrusa. There was one duet, Undine, in which Miss McGehee was assisted by Jack Moore.

Jean Leon Destiné with Company

The popular Haitian dancer, Jean Leon Destiné, and his company, presented a program of new and familiar dances at the "Y" Dance Center on Nov. 2. Most of the dances were based on Haitian folklore, a field in which Destiné is naturally very much at home. His assisting dancers were Irene McKinney, Yolanda Gaffney, Shawneequa Baker, Marie Jn. François, Romenia McDaniels, Elma Lopez, Arthur Wright, Carl Grandi, Allegro Kane and Robert de Witt. The drummers were Alphonse Cimber and Alex Cambrelin.

Institute Sponsors Dance Evenings

A series of six "Evenings with the Creative Dancer" is being sponsored this season by the Brooklyn Institute of Arts and Sciences. Each prgoram will be in the form of a lecture and demonstration and will be held in the Brooklyn Academy of Music concert hall. The featured dancer will describe his or her approach to the art and the esthetic concepts underlying that approach. The program will proceed with illustrations of basic forms and movements, and will conclude with a performance in workshop fashion to demonstrate how the dancer's concepts are translated into choreography. Discussion from the floor will conclude the evening.

The series opened on Nov. 5 with Nina Fonaroff. The other dancers are Jean Erdman Dec. 3); Pearl Lang (Jan. 14); May O'Donnell (Feb. 11); Erick Hawkins Mar. 11) and Merce Cunnnigham (Apr. 15). All will be assisted with a group except Erick Hawkins.

Dance News

The dance department of the YM & YWHA has formed a repertory company, The Merry-Go-Rounders. Its purpose is to concentrate on works designed for children and to provide young dancers with the opportunity for frequent performance experience. The initial responsibilities for the group are being carried by the "Y" dance faculty, which includes Nona Schurman, Bonnie Bird, Eva Desca, Bernice Mendelsohn, Lucy Venable and Fred Berk. Doris Humphrey will be artistic director and Beatrice Rainer, music coordinator. . . . Iva Kitchell, dance satirist, opened her 6th annual concert tour with a concert in Huntington, Long Island, her home town, on Oct. 17.

BETWEEN ACTS . . . Dolores Wilson, l., Maestro Angelo Questa and Lucrezia Bori backstage during a performance of La Sonnambula in Venice. Miss Wilson, a Philadelphia-born singer, since her debut in Italy in 1948, has included festival appearances as Gilda in Rigoletto in the performance to commemorate the 100th anniversary of the work's presentation at La Fenice and the 50th year since Verdi's death as Rosina in Barber of Seville in Pesaro, Rossini's birthplace, to mark the 160th anniversary of his birth; and recently in the title role of Sonnambula at La Fenice on the 150th anniversary of Bellini's birth. This month and next she sings in Madrid, Seville, Valencia, Monte Carlo, Rome and Palermo.

Graf Soloist in Six Major Works

The 1952-53 season of Uta Graf includes appearances as soloist in six major works—Oct. 9 in Madame Butterfly with the Philadelphia Orchestra; Dec. 4 and 5, in Les Noces by Stravinsky with the Chicago Symphony under Kubelik; Dec. 11, 12 and 13, in Massenet's Manon in Atlanta; March 19 and 21, as Nedda in Pagliacci with the Kansas City Opera, Hans Schwieger conducting; April 4 and 5, in the St. Matthew Passion with the Pittsburgh Symphony under William Steinberg; and April 16, 17 and 18, as Madame Butterfly in Atlanta.

Instrumental Clinic For Los Angeles

LOS ANGELES. — The second annual Western States Instrumental Music Clinic will be held at the Los Angeles Musicians' Building, on Dec. 28, 29 and 30. The Musicians' Association of the city is cooperating with the Los Angeles School Band and Orchestra Association in arranging the series. Speaker at the banquet on Dec. 29 will be Ralph Rush, president of the Music Educators National Conference. A large gathering of educators is expected to attend the sessions, which will feature appearances of noted musical groups, and a visit to the Walt Disney Studios.

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Chicago Concerts Grow In Worth and Variety

By René Devries and Dosha Dowdy

CHICAGO.—The overflowing music calendar of the past fortnight offered an unusually wide variety of important events—Chicago Symphony concerts with an all-Smetana program (My Fatherland), and one featuring a world premiere of Hilding Rosenberg's Concerto for Orchestra, well performed but somewhat disappointing in content, and Barber's Concerto for Violoncello, with Raya Garbousova lending particular importance to the solo performance, given a beautiful accompaniment. A Pop concert was conducted by Schick, with Stefan Bardas in an excellent performance of the "Emperor" Concerto. There were also two Robert Shaw Chorale concerts (sponsored by Roosevelt College School of Music), keeping audiences intact far beyond the concert closing time; Ballet Theatre's record season here, with a receipt of $95,000 for 14 performances; two Fine Arts Quartet concerts opening the series at Northwestern University and at Fullerton Hall. One also found much interest in a concert sponsored by the Chicago Chapter of the International Society of Contemporary Music presenting Rafael Kubelik and his wife, Ludmila Bertlova, in a program of Czech violin music of Berokowec, Janacek, Jan Kubelic, Suk, and Martinu, as well as in solo recitals by Jennie Tourel, Novaes, Arrau, Malcuzynski, and Menuhin, who was at his finest throughout his program featuring a world premiere of Paul Ben-Haim's potent Sonata in G (for violin alone).

Miss Tourel, with her associate George Reeves at the piano, filled the University of Chicago's Mandel Hall for the first concert of the season, when her devotees heard Schumann's song cycle, Frauenliebe und Leben, Debussy's Fêtes Galantes, and Moussorgsky's Songs of Death, followed by encores. Such musical experiences are not frequent; Miss Tourel's particular artistry is rare, and she possesses an almost mesmeric gift for projection of her texts.

Noted Pianists Appear

Mme. Novaes gave powerful performances of Beethoven and Chopin sonatas, and potent, elegant, and wonderfully restrained ones of Scarlatti's Two Sonatas, Villa-Lobos' From the Doll Series, and Chopin's Intermezzo in B flat minor and Caprice in B Minor. She stirred her audience to high enthusiasm. Six encores were given. The concert opened the Musical Arts Piano Series.

Claudio Arrau was a fortunate choice as artist to open Evanston's Community Concert Series, for the pianist has the magnetism to win his audience immediately, and the artistry and remarkable technical equipment to make his recitals memorable. His well-chosen program was satisfying to the average music-lover as well as the more discriminating musician. One felt that finer interpretations—individual, yet completely authentic—could hardly have been heard than those he gave of Beethoven (Rondo in G, No. 2, and the "Appassionata" Sonata), Mendelssohn (Rondo Capriccioso and a Song Without Words), Brahms (Variations on a Theme of Paganini), Debussy's Pour le Piano, and pieces of Granados.

Malcuzyński's piano recital, which opened the Allied Arts Piano Series, was also a major musical event. The superbly played Prelude, Choral and Fugue of César Franck opened the program. The Liszt B minor Sonata was not the "dated" composition we often hear, but one which lived and breathed under Malcuzynski's fingers. The Chopin, comprising the program's second half, was so outstanding that one thought it might be true, as has been said, that "no one but a Pole should play the Mazurkas." The audience was so enthusiastic that six encores were given.

Fine Arts Quartet at Northwestern

The Fine Arts Quartet of the American Broadcasting Company was presented by the Northwestern University School of Music, where they are in residence, in the first of six concerts in Cahn Auditorium, on Oct. 28, and on the following night opened their Fullerton Hall series.

The first concert, planned in honor of Mrs. Elizabeth Sprague Coolidge, programmed quartets of Walter Piston (No. 4) composed in 1951 on commission by the Coolidge Foundation in the Library of Congress; Leo Weiner (F sharp minor), awarded the Coolidge Prize in 1922; and Bela Bartok's Fifth Quartet, composed in 1934 (both the latter works dedicated to Mrs. Coolidge). The performances were beautifully polished and seemed to represent the composers' thought with great success. The artists achieved well-integrated ensemble except in the Brahms Quintet, performed the following night with William Kapell, when the strings apparently felt the need to force their tone not to be overbalanced by the piano. The Bartok was repeated on this program, which opened with the Boccherini Quartet in A major, op. 33.

NELL THURMAN, now on her second midwestern tour with Conrad Thibault, also has appeared in concert with such artists as Reinhold Schmidt, Suzanne Der Derian, John Druary and The Duo Singers. Miss Thurman is associated with the DeYoung Studios and De Paul University after several seasons in New York working with Coenraad V. Boo (German lieder), Charles Baker (French art songs and oratorio) and as studio accompanist for Bernard Taylor at Juilliard.

Frances Grund Studio Events

A recital of high calibre was given by Mary Bain Browder, mezzo-soprano, in Recital Hall of the American Conservatory on Oct. 28. Miss Browder, one of Frances Grund's outstanding professional singers, programmed songs of Purcell, Bach, Horn, Cimara, Respighi, Ravel and Vidal; a group of German Lieder, and one of songs in English by Quilter, Michael Head, Britten and Grieg.

Helen Kettner's Activities

Helen Kettner, gifted Chicago pianist, has among her future engagements recital appearances for the Nineteenth Century Club (Nov. 24) and the Catholic Women's Club (Jan. 23); as soloist with the Oak Park Symphony in Rachmaninoff's Piano Concerto No. 3 (Feb. 11); and recitals at Mundelein College (Mar. 12) and the Cordon Club, in January.

Firkusny for Chicago Symphony

Rudolf Firkusny, pianist, will appear as soloist with the Chicago Symphony Orchestra on Dec. 26 and 27, under the baton of Rafael Kubelik, and will be heard with the orchestra also in Milwaukee on Dec. 29.

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St. Louis Symphony Patrons Fete Leader

ST. LOUIS, MO.—The St. Louis Symphony Orchestra began its 73rd season with Vladimir Golschmann inaugurating his 22nd season as musical director and conductor. The festive occasion was ushered in with an orchestral fanfare and a standing audience greeting the popular maestro.

The first program offered two works played here for the first time, a Durante Concerto for string orchestra as arranged by Adriano Luadi, and Albert Roussel's Bacchus and Ariadne Ballet Suite No. 2, both rich in musical interest and received with marked approval. The Brahms Haydn variations and the César Franck Symphony completed the list, which revealed the orchestra, with its ten new replacements, to be in top form.

The second concert pair was distinguished by the appearance of Guiomar Novaes, after an absence here of more than two decades. Her performance of the Beethoven C major Piano Concerto was an experience long to be remembered, in its uplifting and spiritual interpretation. Mr. Golschmann's orchestral accompaniment was a perfect complement to the soloist, and both were brought back to the stage numerous times.

Howard Swanson's Short Symphony had its local introduction. This 1952 award work of the New York Critics' Circle showed the adeptness of the composer in incorporating various rhythmic patterns, at times suggestive of jazz and blues idioms, and spicy harmonies in a modern structure, maintaining throughout a high artistic standard.

The Tristan Prelude and Liebestod was given an eloquent reading by Mr. Golschmann, who also worked wonders with Ravel's Alborada del Gracioso. The concert closed with Smetana's From Bohemia's Meadows and Forests.

Friedrich Gulda was soloist the following week, playing Mozart's A major Concerto (K. 488) in an artistic manner, though missing some of the subleties inherent in the work. The Golschmann accompaniment encompassed all of the effective elements with which the score abounds, adding immeasurably to the overall effect.

A first local performance of Aaron Copland's Appalachian Spring was a welcome newcomer to these programs, an ingeniously contrived score harmonically pleasing throughout. Golschmann closed his program with a dramatic performance of the Tchaikovsky Fifth Symphony.

Recitals Launched

The Principia Concert Course presented Mildred Miller, Metropolitan Opera mezzo-soprano, in a recital, to a capacity audience in Howard Hall. In her local debut Miss Miller created something of a sensation; the Principia students were actually moved to shouts of "Brava" several times during the program. As good to behold as hear, Miss Miller in her list included operatic arias and a wide variety of songs ranging from Bach to contemporary composers, all delivered with vocal beauty and sensitive interpretation. Her encores were numerous; she was capably accompanied at the piano by Theodore Schaefer, who also added three solos.

The El Greco dance organization gave two performances under the auspices of Entertainment Enterprises in Kiel Opera House to enthusiastic audiences. The troupe presented a well-diversified program of authentic dances of Spanish origin, which were instructive as well as entertaining, and their technic showed near-perfection.

The season's first popular concert by the Symphony Orchestra drew some 1,800 devotees of music in the lighter vein to Kiel Opera House to hear an all-Gershwin program directed by assistant conductor Harry Farbman. The young St. Louis pianist, Patrice Foster, was heard in the Rhapsody in Blue, which she negotiated nicely. Farbman led his forces in American in Paris and selections from Of Thee I Sing and Porgy and Bess. These concerts are held on Sunday afternoons. The next one was scheduled to present Ethel Smith, organist, as soloist. O. C.

LOLA FLETCHER STUDENTS participated in a recent "Night at the Opera" with the Rockford Symphony Orchestra. Seated, l. to r., Joyce Serafine, Suzanne Hamilton, Trudie Taché, and Josephine Fairchild; standing, Arthur Zack, conductor of the Rockford Symphony; Frank Richert, Allan Keller, and Lola Fletcher, teacher of the singers.

Musicians' Emergency Fund Marks 20th Anniversary

A dinner and concert in the Grand Ballroom of the Waldorf-Astoria, which was filled to overflowing with many notables in the world of music and other arts, on Oct. 28 marked the 20th anniversary of the Musicians' Emergency Fund. The achievements of this organization were summed up by Fritz Kreisler, who is chairman of the board, in an address after the dinner. He gave a genial recital of its exploits since its founding in the depth of the depression by music-minded and public-spirited artists and other citizens.

Since then, with economic conditions improved, the Fund has widened its activities. Several seasons ago, through its adjunct, the New Opera Company, it staged the highly successful productions of Verdi's Macbeth, Johann Strauss' Rosalinda and Lehar's Merry Widow. It now concentrates on building up its Hospitalized Veterans Music Service, bringing music as entertainment to the Veterans' Hospitals so badly in need of it, and trains disabled victims of the last war and those from Korea in music as a morale builder. Kreisler praised the work done by Mrs. Lytle Hull, president, and Yolanda Mérö-Irion, executive director, as well as that of Jean Tennyson, the latter for her untiring efforts for the Hospitalized Veterans' Service.

The progress of the work of the group, which started with the sponsorship of string quartets in churches, musicians in schools, proceeding to grand opera and musical therapy, was depicted in the program which followed. The most interesting item was a scene from Shostakovich's Lady Macbeth from Mzensk, with Cesare Siepi as the soloist and the Westminster Choir in the choral assignment. Other scenes represented were from the above-mentioned New Opera productions. Participating artists were Leon Barzin and the City Center Ballet Orchestra, Virginia MacWatters, Arnold Eidus, Wilma Spence, Brian Sullivan, Jarmila Novotna, Ernest McChesney, Ruthanna Boris, Leon Danielian, Hugo Fiorato, Henry Siegel, Jack Braunstein and Nellis de Lay. William G. McKnight was master of ceremonies, and Eddie Albert narrator of the program, which had been written by Bella Spewack and produced and directed by Felix Brentano. Arlene Francis, of stage and television, at intermission time, appealed for donations for the Hospitalized Veterans Music Service. H. W. L.

AGMA Backs Screen Actors Guild

The AGMA Board of Governors meeting on Nov. 6 adopted the following resolution: "The American Guild of Musical Artists will support wholeheartedly the Screen Actors Guild in all its demands in the current film commercial spot negotiations and will, in the event a strike is called by the Screen Actors Guild, order its members to cease working and to refuse any employment with any producer in the film commercial spot field against whom SAG has called a strike."

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THE CHOIR CORNER

By Leon Carson

A Wider Vista for the Organ

It is a heartening sign to note that young people in great numbers are studying the art of organ playing, and many more than formerly are absorbing the magnificent musical literature that has been written for the king of instruments. This is an experience that will yield profits, not only in their own pleasure, but in musical and cultural development. Indirectly, the church and the organ concert sphere will also ultimately profit, if they are active in these fields.

An example of present-day organ prowess is the national contest for organists of twenty-five years, or younger, held at the recent San Francisco convention of the American Guild of Organists. It resulted in fifteen young instrumentalists from all parts of the country being selected to play in the finals. The winner was Dorothy Young, of the University of Oklahoma, who, in addition to the A.G.O. awards, received a $500 contribution from the Wurlitzer Memorial Fund, and $1,500 contributed by the Jean Tennyson Foundation. Second place was won by Joseph Coutret of New York City. Competitions of this type, under proper auspices, such as the A.G.O., provide impetus toward increased interest and participation in organ playing.

Choral Work to Be Stressed

Another encouraging feature is the A.G.O. attention to the problem of better choral work, along with the further development of organists and organ work. The standard of choral singing, both sacred and otherwise, in many sections of the country is exceedingly high. But its attempted extension in conjunction with improvement of organ playing is undoubtedly a development in the right direction.

Through this means it is likely that more organists and choral directors will realize the wisdom of gaining a more intimate knowledge of the individual singing voice, its possibilities, and physical limitations. Many of them at the present time do not possess such knowledge, either through study or actual singing experience—the latter, of course, being preferable.

The prospects for advancement of combined organ and choral work in the church environment are promising for 1953. But this joint effort must be led by men and women who understand thoroughly the difference in execution between a mechanical instrument and the human voice. This is a basic requirement on which other musical achievements must be built.

Joint Musical Service

Rossini's Stabat Mater and works by Jacobi, Bloch and Saminsky were sung by the choirs of Congregation Emanu-El and the First Presbyterian Church, New York, in the latter's edifice on Oct. 26.

ONE HUNDRED YEARS AGO . . . A reminder of old New York—St. George's Chapel, Beekman St. (1752), the first chapel of Trinity Parish, and a forerunner of the present St. George's Episcopal Church. (Courtesy of St. George's Church.)

Soloists were Barbara Troxell, Kathryn Oakes, Mary Lee Davis, Margaret Wilson, John McCollum, Robert Price, Yi-Kwei Sze, Albert May and Cantor Arthur Wolfson. The guest choir of Congregation Emanu-El was conducted by Lazare Saminsky, and the Presbyterian choir by Willard Irving Nevins.

Choral and Organ Notes

Carnevali's Missa Ave Verum was directed by Dr. Charles M. Courboin in St. Patrick's Cathedral on Oct. 12. . . . A festival of sacred music was given on Oct. 12 at the Rutgers Presbyterian Church, New York, under the direction of Charles A. Baker. . . . Dr. Carl Weisemann played the first of a series of recitals featuring the organ symphonies of Widor, under American Guild of Organists auspices, on Oct. 13, at the Broadway Tabernacle Church, New York. . . . There will be a Carnegie Hall Christmas presentation by the Little Orchestra Society under the direction of Thomas Scherman, of Berlioz' oratorio L'Enfance du Christ. . . . At a noon organ recital in Grace Church, New York, on Oct. 31, Ernest Mitchell played an interesting program of music by Karg-Elert, Guilmant, Widor and Gigout. . . . In recognition of the 20th anniversaries of Henry Pfohl, director, Thomas Needham organist, and the choir, a service of favorite anthems was sung in the Plymouth Church of the Pilgrims, Brooklyn, on Oct. 26. . . . Britten's Saint Nicolas will be sung at the First Presbyterian Church, New York, on Nov. 23. Concluding a series of four organ recitals at the same church, Willard Irving Nevins was heard in a program of Bach, Bonnet, Milhaud and Whitlock compositions on Oct. 29.

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SPIRIT OF THANKSGIVING

From an old book of psalm tunes and hymns, printed in the script of the time on parchment paper, at Philadelphia in 1793, is reprinted the following exhortation to praise and thanksgiving for benefits received. It is, of course, as appropriate to the Thanksgiving spirit of 1952 as it was 159 years ago, with the added wish that, instead of the apathetic congregational hymn singing today we might have, as individuals, as much fervor, exultation and uplift as they did in those early days. What a boon it would prove to be to the pastor and organist! Let us read:

"That a tribute of praise is due the great Author of nature, every rational intelligent will grant; and divine song seems to have been given us, as peculiarly suited to express those sentiments of devotion and reverence, which becomes every true Christian.

"Nothing so much elevates the mind, raises devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of the supreme Being, as the singing of psalms. It fills the mind with solemnity and awe, and, as it were, raises us above the things of this world, and gives us a taste of the angelic employment above. And, it is but reasonable, that our breath should re-ascend in songs of praise, to Him that gave it; and that we unite in heart and voice while here below, to imitate the angelic choirs above, in singing praises and hallelujahs to the great JEHOVAH, which will be the employment of the blessed throughout the endless ages of eternity."

MUSIC FOR THE CHOIR LOFT

Mixed Voices

PRAYER OF ST. FRANCIS, by M. Searle Wright. M. Witmark & Sons, N. Y. 15c. Anthem for SATB, with text paraphrased by composer after the Prayer of St. Francis. A musicianly and reverent composition for a well trained, capable choir. A considerable portion is devoted to soprano and tenor, and tenor and bass, unison singing; also includes a cappella section. Suitable for general or communion service. Organ accompaniment. Vocal tessitura normal. 7 pages.

THANKS BE TO THEE, by G. F. Handel. J. Fischer & Bro., N. Y. 18c. This well known air has been arranged effectively by Howard D. McKinney for SATB. Begins with optional unisón voices or tenor or soprano solo. Includes bass solo. Contralto section carries melody in parts of anthem. Easy singing tessitura. Piano or organ accompany. Suitable for Thanksgiving or general service. 6 pages.

SOULS OF THE RIGHTEOUS, by T. Tertius Noble. Carl Fischer, Inc., N. Y. 15c. A fine, sturdy anthem for SATB, to be sung a cappella, with piano accompaniment for rehearsal only. Text from Book of Wisdom III, 1-8, with verse translated by the Very Rev. Dr. Stubbs, Dean of Ely. Music well marked for interpretative purposes. Vocal tessitura easy throughout. Suitable for general service. 5 pages.

Women's Voices

WHEN I SURVEY THE WONDROUS CROSS, by Wm. France. Galaxy Music Corp., N. Y. 15c. A not too difficult anthem for average choir of unaccompanied SSA. Accompaniment for rehearsal only. Set to familiar text of Isaac Watts. Vocal tessitura normal, but requires good alto section. Performance time, 2 minutes. 5 pages.

For Organ

FUNERAL ALBUM. Novello & Co., Ltd., London (H. W. Gray Co., N. Y., Agents). A valuable collection of eight pieces suit-

able for formal funeral services, consisting of The Dead March from Saul (Handel); The Chopin Funeral March from the Sonata Op 35; Chorale Preludes Nos. 3, 5, 11 (Brahms); Prelude on St. Peter (Darke); Solemn Melody (Davies); Prelude and Reverie (Harris); Chorale Prelude on Martyrdom (Parry); Lamento—Riposo—Marcia Funebre—Visione (Rheinberger). The first two and third numbers have been arranged by F. C. Woods and J. F. West, respectively. 49 pages of good, solemn organ music.

NOW THANK WE ALL OUR GOD, by Johann Sebastian Bach. Mercury Music Co., N. Y., 75c.

This Chorale from Cantata No. 79 has been carefully and artistically arranged by E. Power Biggs as a short organ solo or organ (or piano) with trumpet; separate solo sheet for latter instrument. Well marked for effective execution by organist. 3 pages.

PRELUDE and POSTLUDE, by Bruckner (with Hammond and Pipe Organ Registration by Gerard Alphenaar). Edw. B. Marks Music Corp., N. Y. 60c. The MSS. were found in the archives of St. Florian Monastery by Bruckner's pupil, Jos. Gruber, after the death of the master. They appear in their original form except for omission of thorough bass markings and substitution of bass for tenor clef. Simple contrapuntal numbers of one and four pages, respectively.

Solo Voice

FEED MY SHEEP, by George Faulkner. Carl Fischer, Inc., N. Y. 60c. A melodic solo published for high (E) and medium (C) voices, with piano or organ accomp. Text adapted from John XXI; 15 by the composer. Easy singing ranges. Begins with recitative. Suitable for general or communion service. 4 pages.

LONG, LONG AGO, UPON A WINTER NIGHT, arr. by Nancy Loring. Galaxy Music Corp., N. Y. 60c. An attractive, simple old French carol (Christmas), freely arr., with English text by C. R. W. Robertson. Consists of three short stanzas. For medium voice (F to F). Piano accompaniment. Performance time, 3½ minutes. 3 pages.

Book

THE LITTLE BACH BOOK, edited by Theodore Hoelty Nickel, which bears the subtitle "For Laymen and Students" (Valparaiso Univ. Press, Valparaiso, Ind. $3), is an outgrowth of the annual Church Music Seminars held at that institution. It includes eleven essays on various aspects of the master's work. The writers are O. P. Kretzmann, Martin J. Naumann, Paul Nottl, Hans Rosenwald, Heinrich Fleischer, Walter E. Buszin, Charles V. Farmer and Edwin Brady. The accent is on the sacred works, chorales, etc. The essays are of varied interest and include some colorful atmospheric descriptions of the composer's home life, preoccupations, and the like. The little book also includes a list of Bach's compositions, a "selected list" of recordings of his music, and the dates of outstanding happenings in his life.

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RADIO, TELEVISION

By Henry W. Levinger

Toscanini Opens Season

The appearance of Toscanini at the helm of the NBC orchestra on Nov. 1 was one of the outstanding events of the early New York music season. The maestro, fresh as ever and with his inimitable beat (which unites greatest precision with the widest freedom for his players), gave Brahms' Symphony No. 3 a reading not easily forgotten. Stressing the lyric aspects of the work, he did not particularly underline the drama inherent in the first movement. An autumnal glow was spread over its gigantic structure, a certain mellowness which softened the contours, but the intensity with which it was brought to life had a dramatic drive that was highly exciting. The Andante again was an example of just the right pacing, while the Poco Allegretto was projected with incredible grace. The Finale built up to the majestic ending, with the choral-like theme.

Strauss' Till Eulenspiegel's Merry Pranks, closed the memorable concert. Toscanini, without neglecting the minutest detail of the wonderful score, understood how to suffuse the work with interpretative humor that in this reviewer's opinion stands without precedent. The various passages of the saga came to life with a descriptive quality, exhilarating as well as moving. Thus one of the masterpieces of orchestral literature received a memorable reading. At its close the audience gave the conductor an ovation that ended only when the houselights went on.

"Met" Considering Theatre TV

At the annual meeting of the Metropolitan Opera Guild on Oct. 29, Anthony A. Bliss, chairman of the TV committee for the Metropolitan Opera, announced that a closed circuit transmission of Metropolitan Opera performances to theatres across the country is being considered as a means of providing additional income. The realization of this project still is a long way off, but Mr. Bliss noted that an additional $200,000 could be reached at each of these telecasts. No commitments have been made as yet.

This year's opening performance was not televised, Mr. Bliss said, since the clearance of time for the opera now poses a greater problem than it did in 1948, 1949 and 1950, when it was carried on television. Early in 1953, however, the "Met" will televise an opera for the Ford Foundation Radio-TV Workshop.

RADIO NOTE BOOK

NBC: Toscanini, at his second concert with the NBC Symphony on Nov. 8, was heard in Beethoven's Eighth Symphony, excerpts from Wagner's Tannhaeuser, and the Overture to Verdi's La Forza del Destino. . . . Artur Rubinstein was the star and subject of the second telecast of the season of Meet the Masters on Nov. 2 . . . Michael Rabin, 16-year-old violinist, recently returned from a successful tour of Australia, appeared on the Telephone Hour on Nov. 10. . . . Leonard Bernstein's short opera, Trouble in Tahiti, will be the second presentation of the current season of the NBC Television Opera Theatre on Nov. 16. . . .

CBS: The Aspects of Musical Life in India was discussed by Yehudi Menuhin and James Fassett as intermission feature of the New York Philharmonic concert on Nov. 2. . . . Omnibus, the new hour and a half series, featured at its premiere, Nov. 9, scenes from Gilbert and Sullivan's The Mikado, starring Martyn Green. . . .

WQXR: The Baldwin Piano Company, in its first use of radio since 1930, is sponsoring Hambro and Zayde in a half-hour program of duo-piano works on a 26-week contract, which started on Oct. 23. . . .

WNYC: On Nov. 2, the League of Composers presented the first program in its 1952-53 series. Included were a Sonatina by Llonel Novak and a String Trio by Robert Parris.

JULIUS CHAJES, Detroit composer and pianist, and MARGUERITE KOZENN, soprano (Mrs. Chajes), have returned from their seventh European concert tour. In Vienna Mr. Chajes played the world premiere of his Piano Concerto with the Vienna Symphony over Radio Vienna. Besides this composition, transcriptions were made of Mr. Chajes' String Quartet in G, Trio in D Minor, Sonata for Violin and Piano, and By the Rivers of Babylon for voice, cello and piano, with Mme. Kozenn singing the vocal part. Mme. Kozenn was again soloist with the National Symphony in Paris over Radiodiffusion Francaise in a program of American music.

MTNA to Meet in Cincinnati

The 77th annual convention of the Music Teachers National Association will meet in Cincinnati, O., Feb. 19 to 22, with headquarters in the Netherland Plaza Hotel. The organization, under the presidency of John Crowder, University of Arizona, Tucson, has planned a series of interesting convention events, which are expected to attract college, university, conservatory and private music teachers and administrators from all parts of the country.

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Tennyson Foundation Awards

At a recent meeting of the Jean Tennyson Foundation, New York, it was announced that the Foundation this year has distributed some $20,000 in scholarship grants and other donations to the fine arts departments of universities, schools and other organizations throughout the country. Five scholarships were given to the Music School of the Henry Street Settlement, New York, awarded to Rose Reich, Rita Schoen, Emanuel Martin, Doris Crittenden, and the 10-year-old violinist Joseph Golub. Three scholarships were donated through the National Scholarship Service and Fund for Negro Students to Ollie Mae Stanley of Oberlin College, Sarita Smith of Swarthmore, and Nathaniel La Mar of Harvard. Two other Jean Tennyson Scholarships awarded each year to Fisk University music students went to Viola Brice, a sophomore, and graduate student Theodore Jennings. Miss Brice entered Fisk last year with a Tennyson Scholarship, and Mr. Jennings was graduated *cum laude* in 1951 and is now studying for a master's degree in composition. The annual Tennyson Scholarship donated to the American Guild of Organists was awarded this year to Dorothy W. Young, of Oklahoma City.

JEAN TENNYSON

Other contributions made by the Foundation include two three-year-old programs—one for the maintenance of the Composers' Forum at Columbia University, and the other for support of the art school established by Miss Tennyson at the Henry Street Settlement; and its benefactions include the Jean Tennyson color slide project for the American Federation of Arts, and a playroom for the younger brothers of members of the Boys' Club of New York.

Contemporary Music at Museum

Under the auspices of Broadcast Music, Inc., the American Composers Alliance offered two concerts of contemporary American music conducted by Leopold Stokowski in the auditorium of the Museum of Modern Art on Oct. 26 and 28. The first session opened with a speech by Mr. Stokowski, in which he asked the audience for support of the contemporary composer. He conducted with his usual tonal magic Henry Cowell's Hymn and Fuguing Tunes No. 2 and No. 5. Their strong honesty, simple melodiousness and masterly setting made a deep impression.

Next came the first New York performance of Ulysses Kay's Suite for Strings. Especially the first and second movements, Andante sostenuto, meno mosso and Largo, have great merit. The final Allegro is less characteristic, being gay and dance-like, based on rhythmic figurations which recall Copland. The Coda is an enlargement of the basic idea.

John Lessard's Cantilena for oboe and string orchestra proved to be a scherzo movement of bucolic character and in its melodic structure close to folklore. The piece is based on one theme, which appears in the solo instrument, and in the orchestra, is subjected to various permutations. Robert Bloom was the excellent soloist.

Mr. Stokowski before the second half announced that the works had been recorded to enable interested listeners out of town and abroad to familiarize themselves with American contemporary music. A somewhat harsh tapestry of sound was exhibited by Wallingford Riegger's Study in Sonority. Here ten solo violins antiphonically developed a colorful polychromatic, rather than atonal texture. The closing work was Alan Hovhaness' Thirtieth Ode of Solomon, with Warren Galjour, baritone, as the expressive vocalist. The piece is in four movements, Overture, two Arias, and Processional and Fugue. A brass instrument is featured. The unfailingly smooth *melos* tends to be tiring by its sameness, but the work is deeply felt, straightforward music. The five composers were present and warmly applauded. H. W. L.

The second concert, on Oct. 28, included Elliott Carter's Eight Etudes and a Fantasy for woodwind quartet in their first hearing. These were somewhat austere but richly interesting pieces, marked simply maestoso, quietly, adagio, vivace, andante, allegretto, intensely, and presto. The performers were members of the New York Woodwind Quintet—Murray Panitz, flute; David Glazer, clarinet; Jerome Roth, oboe, and Bernard Garfield, bassoon. Next came an interesting experiment in the form of works written directly on tape recorders, Sonic Contours by Vladimir Ussachevsky, and Low Speed, Invention, and Fantasy in Space by Otto Luening, all first performances. The effects produced by the distant, weird and apparently faintly disembodied sounds were striking, but it is doubtful whether the usual canons of structure can be applied to such novel and perhaps path-breaking productions. The final part of the program brought Lou Harrison's Suite for Solo Violin and Solo Piano with Small Orchestra, an adventurous opus in six parts, sections of which imitated the gamelan of Java with much atmosphere and poetry. It was well played. The list closed with Ben Weber's Symphony on Poems of William Blake, another premiere. This work, in four sections, had Warren Galjour again as the soloist in an earnest and often eloquent reading of Mr. Weber's provocative mood pieces. R. K.

Haarlem Philharmonic Benefit

The Boyd Neel Orchestra and Janet Southwick, soprano, will give a program on Nov. 20 for the Haarlem Philharmonic Society at the Waldorf-Astoria Hotel. Mrs. Luther Cleaveland Bisselle is president, Mrs. Floyd Coates, chairman of music, and Mrs. Harry Thatcher, chairman of arrangements, of this society, which for many years has presented morning concerts at the Waldorf.

NEW RECORDS IN REVIEW

Capitol: Entering the full-length opera field, Capitol has come out with two Verdi works—Il Trovatore (two disks) and Aida (three). Much the same cast is present in both. In Trovatore, the quartet of principals are Stella Roman (Leonora), Sylvia Sawyer (Azucena), Gino Sarri (Manrico) and Antonio Manca Serra (Count di Luna), with Luigi Ricci conducting the chorus and orchestra of Rome Opera. The Aida principals are Roman (Aida), Sawyer (Amneris), Sarri (Radames) and Serra (Amonasro). Here Alberto Paoletti is the Rome Opera conductor.

Trovatore is the better of the two, due largely to Ricci's more incisive direction. Neither version, however, can challenge competitive interpretations on records. The balance in both favors the singers over the orchestra; there is a little too much off-pitch work and general unsteadiness from Roman, and some rather immature vocalism from Sawyer. Sarri has a fine tenor (though he does transpose Di Quella Pira a half tone down) but is not what could be called a subtle artist. The best all-around singing comes from Antonio Manca Serra, a well routined, accomplished baritone. Capitol also has made two single disks containing highlights from both operas.

Mercury: The first pair of disks in a new series by Mercury features Howard Hanson at the helm of the Eastman-Rochester Symphony. One record contains music by American composers for strings—Thomas Canning's Fantasy on a Hymn by Justin Morgan, Louis Mennini's Arioso for Strings and Arthur Foote's Suite in E. The classic Foote composition is well known through an old Koussevitzky recording; the other two are reaching disks for the first time. Canning's Fantasy is an orthodox, conservative treatment of the Morgan tune; the Mennini Arioso is more modern in nature, sober, quiet. In the other Eastman-Rochester disk, Music for Democracy, there are two works—Randall Thompson's Testament of Freedom (set to prose by Thomas Jefferson) and Hanson's Songs from Drum Taps (using Walt Whitman verse). Both are for orchestra and chorus, and both are standard examples of academic composition in the best professional sense of the word.

Along more basic repertory lines, Mercury has released Rafael Kubelik and the Chicago Symphony in the Tchaikovsky Pathetique and the Brahms First. The talented young conductor does an excellent job, one that can challenge comparison with any version in the catalogues. The recording ,too, is Mercury's best—clear, vital and brilliant.

Victor: The long-heralded Beethoven Ninth, with Toscanini and the NBC Symphony, has finally arrived (two disks, with Beethoven's Symphony No. 1 occupying the final side). The vocal quartet consists of Eileen Farrell, Nan Merriman, Jan Peerce and Norman Scott; the chorus is the Robert Shaw Chorale. It is hardly necessary to acclaim the virtues of the conducting. Toscanini is in brilliant form here—a little febrile in the first two movements, perhaps, but rhythmically exciting, architecturally grand. He sings out the adagio as only he can do, and his hymn of praise in the last movement (with a superb assist from the Shaw Chorale) makes it the finest interpretation on disks.

Another large-scale Victor recording is the two-disk Trovatore, with an all-star cast containing Zinka Milanov, Fedora Barbieri, Jussi Bjoerling, and Leonard Warren. The Victor Orchestra is led by Renato Cellini. All of the principals are in excellent voice; that alone should insure a first-class performance. Cellini's conducting is clean and his tempos are well chosen; and the recording has good balance. There are other opera disks currently available in new Victor releases, including a complete version of Menotti's Amahl and the Night Visitors with Chet Allen and Rosemary Kuhlmann the principal singers. The disk was made by the original TV cast and conductor (Thomas Schippers) and presumably is definitive. Then there are two "highlight" disks—Lucia, featuring Patrice Munsel, Jan Peerce, Robert Merrill and Ezio Pinza; and Boheme, with Albanese, Di Stefano, Munsel and Warren. The Victor Symphony is used for both disks, and the performances will not disappoint the admirers of Mmes. Munsel, Albanese, Messrs. Peerce, Warren, et al. A disk of operatic duets by Bjoerling and Merrill presents standard material from La Forza del Destino, Don Carlo, Otello, Boheme and others, quite well sung; and scenes from Rosenkavalier by Richard Strauss offers a large measure of the Rose Presentation scene and the final duet. Risë Stevens and Erna Berger are the competent singers here; and on the same disk Stevens is also heard in Carmen, Figaro and Orfeo ed Euridice excerpts. Mario Lanza is represented by a ten-inch disk of songs from his last film, and Marian Anderson in a collection of Christmas songs. The Robert Shaw Chorale is also represented by a well-turned-out collection of Christmas carols.

Jazzetti to Give N. Y. Recital

Mario Jazzetti will give his second Town Hall recital on Dec. 7. Since his American debut in that auditorium last fall, the pianist has filled a number of out-of-town engagements, including an appearance in Newark, N. J., as soloist with the Waldheim-Stevens Forum String Ensemble under the baton of Secondo Proto. He also teaches at his studio in Hoboken. Mr. Jazzetti was born in Italy, began to study the piano at the age of five, at nine was admitted to the Conservatory of Naples, and at ten gave his first recital. Three years later he won the Ministero dell' Educazione Nazionale scholarship, and afterward the Diploma of Magistero Superiore with the highest award granted by the jury commission.

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MUSICAL JOTTINGS

A special ceremony was held on Oct. 6 at Heiligenstadt, a suburb of Vienna, at the house where **Beethoven** wrote his famous testament 150 years ago, and his Mass in D major was performed in the local church. . . . The International Paracelsus Society has made **Dr. Albert Schweitzer** an honorary member. . . . **Ernest Ansermet** has received the Gold Medal Award of Station WXHR, Boston, for his recording of Pelleas et Melisande. . . . The Elizabeth, N. J. Philharmonic Guild and **Mrs. Otto G. Altenberg,** its president, have established two annual awards for outstanding music students in the senior high schools of that community. . . . **Leopold Stokowski,** after his appearance at the University of Illinois in November, will also conduct the Detroit Symphony, the San Francisco Symphony (for three weeks), the Kansas City Philharmonic and the symphony orchestras in Buffalo, Houston, New Orleans, Seattle and Cleveland. . . . The Walton Community Center, N. Y., opened its second season with an English presentation of La Boheme by young professional singers, coached by **Leopold Sachse.** . . .

The Brazilian soprano, **Constantina Araujo** was summoned from Milan to appear in the second night's performance of Un Ballo in Maschera on Oct. 25, at Covent Garden (when another singer developed throat trouble) and arrived by plane just before curtain time. . . . **Susan Reed,** folksinger, has opened a shop for early American antiques on Greenwich Ave., N. Y. . . . **Mischa Elman** was the soloist at the season's opening concert of the Mount Vernon Symphony Orchestra in Westchester, under **Simon Asen,** conductor. . . . **Wilhelm Furtwaengler,** now recuperating in Switzerland from a recent illness, will resume his activities with the Vienna State Opera next February and will lead a concert performance of Goetterdaemmerung to mark the 70th anniversary of **Wagner's** death. . . .

Joyce Herrmann, a niece of **Stell Andersen,** pianist, was married to **Sven Anderson** at the Community Baptist Church in Scarsdale, N. Y. . . . **Shirlee Emmons,** soprano, of N. Y., won the $1,000 award of the **Marian Anderson** Scholarship Fund, which also allotted $500 each to **Betty Lou Allen,** contralto, Hartford, Conn., and **Judith Raskin,** soprano, of N. Y. . . . Music Division of the N. Y. Public Library has acquired the rare Columbia Phonograph Co., 1903 issue of "celebrity" discs, discovered by the widow of an officer of the recording firm in her attic; it includes airs by **Sembrich, Schumann-Heink, Suzanne Adams, Edouard de Reszke, Scott, Campanari, Gilibert** and others. . . . **Sam Morgenstern** has been awarded an apprentice conductorship with the Metropolitan Opera, including grant of $2,500 for a scholarship from the Musical Arts Fund. . . .

The 25th anniversary of **Yehudi Menuhin's** New York debut with orchestra was observed when he appeared with the N. Y. Philharmonic-Symphony in the Mendelssohn Concerto on Nov. 1 and 2. . . . The University of Texas, Austin, is holding its annual Southwestern Symposium of Contemporary American Music, and will give readings of works for orchestra, symphonic band, chorus, organ and chamber ensembles, by professional composers between 25 and 40, who submit scores before Jan. 15. . . . **Irene Jessner,** soprano, formerly of the "Met," has joined the faculty of the Royal Conservatory of Music, Toronto. . . . A Conecticnut merger has made one organization of the New London Civic Orchestra and the Willimantic Symphony. . . . The Austin Symphony will introduce to the U. S. a Chaconne by **Rilsager** and the Suite in D major by **Michael Tippett.** . . .

The Quartetto Italiano, which cancelled its U. S. tour this season, because of the illness of its first violinist, **Paolo Borciani,** will come here next fall. . . . **Robert W. Dowling** has been elected to the board of the New York City Center of Music and Drama. . . . **Astrid Varnay** will probably appear in a new Munich production of an opera by **Richard Strauss** next summer, after having won 28 curtain calls in a recent hearing of Fidelio there. . . . **Robert Rounseville** is singing leading tenor roles with the **Gilbert & Sullivan** company launched recently in N. Y. by **S. M. Chartock**. . . . **Suzanne Bloch** played works of **Shakespeare's** day on the lute and virginal in a recant recital at Carl Fischer Concert Hall. . . . **Anne Bollinger** made her debut with the N. Y. City Opera Company as Violetta. . . .

René Bouge, French pianist, won the first prize of 200,000 lire in the International Music Contest at Vercelli, Italy; second prize was divided between **Alexander Jenner** of Vienna and **Walter Blankenheim** of Germany, while third and fourth awards went to **André Wasowski,** Poland, and **Vittorio Rozzota,** of Italy; **Marjorie Mitchell,** of N. Y., placed sixth. . . . **Tamara Toumanova** and **Igor Youskevitch** are among the dancers to appear in a film for Metro, A Ballet in the Ballet. . . .

The recent **Wagner** Festival at Bayreuth attracted 44,000; half the tickets were purchased by foreigners, with French auditors the most numerous. . . . A week-long strike of the 109 members of the orchestra and chorus at La Scala, Milan, ended on Oct. 14, according to UP, after the musicians were granted permission to make outside recordings under the name of the opera house. . . .

Need for subsidies for symphony orchestras was recently urged by **Floyd G. Blair,** president of the N. Y. Philharmonic-Symphony Society, in a statement announcing that the annual deficit was $166,534 for the 1951-52 season. . . . **Elizabeth Marie Rostra-Schnabel,** daughter of the late **Artur Schnabel,** is organizing an Interfaith Liturgical Choir at Hunter College. . . .

Eugene Ormandy has been named an Officier in the French Legion of Honor. . . . **Ralph Berkowitz,** dean of the Berkshire Music Center, will have a one-man show of his oil paintings at the Donovan Gallery, Philadelphia, in January. . . .

The **Archduke Franz Josef** and **Princess Maria** entertained at their New York home, Nov. 13, to meet the authors of Music and Your Emotions, a publication of Music Research Foundation, Inc.

Jane Wyman, actress, and **Fred Karger,** film composer, were married in Santa Barbara. . . . **Ramon Vinay,** who sang Tristan at Bayreuth this summer, has been re-engaged for 1953 to do that role again, also Parsifal and Siegmund.

Vaughan Williams' 80th birthday was honored by a dinner at his home in Dorking, Kent, on Oct. 11, where a notable company heard the world premiere of his An Oxford Elegy, for narrator, chorus and orchestra. . . .

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NEW PUBLICATIONS

In Search of Chopin, by Alfred Cortot, translated by Cyril and Rena Clarke (Abelard Press, N. Y., 268 pp., $3.50), is a series of essays on various facets of the company's life and music, without anything so formal as a footnote. The famous pianist devotes chapters to Some Portraits, discussing the various likenesses; The Hand of Chopin, analyzing briefly his "velvet" piano touch; Chopin the Pedagogue, in which he discredits the "Notice pour le Méthode des Méthodes" which Natalie Janotha credited to the master; Chopin's Works in the Light of His Correspondence; his debt to France; his public concerts, and finally his various friendships and love affairs, which contain some interesting analyses of an introverted personality. The book includes a biography and extensive discography.

Delius, by Peter Warlock, reprinted with additions, annotations and comments by Hubert Foss (Oxford University Press, N. Y. 224 pp., $3). Originally published in 1923, this masterly little biography has been extended with a new introduction and a chapter covering the final years of the composer's life. Some unpublished letters appear, along with reminiscences of Delius by Percy Grainger, and a list of the composer's published and unpublished works, dates of performance, and a bibliography. One of the more original figures in recent British music, Delius' contribution to modern music is summed up with much sensitivity and perception. There are some inimitable reminiscences of a life that was sufficiently colorful despite the tragedy of the closing years.

A Biography of D. F. Tovey

Donald Francis Tovey is a biography based on letters, by Mary Grierson (Oxford University Press, 337 pp., $5). Pablo Casals once said of Tovey: "It is an honor for any one of us to stand on the same platform with him," and Joseph Joachim is reported to have said of himself that he was able to "discuss music with Brahms and the Schumanns, but not with that young Englishman, Tovey. He knows too much." Tovey's life-span extended from 1875 to 1940, and he was the intimate of many of the most illustrious musicians of his time, Albert Schweitzer and many others. As an educator, a creative and re-creative musician, as a pianist and conductor, he was a moving force in the musical life of his epoch. He also represented one of the finest examples of the musician at home on both sides of the Atlantic and exerting his beneficent influence wherever his activities were felt. This biography is written by his close associate of the days when Tovey held the Reid Professorship of Music at Edinburgh University and conducted the Reid Orchestra there. It is based on his own letters, which are highly illuminating and often very entertaining. The book contains photographs of rare interest and lists of his books and compositions.

Modern Music under the Scalpel

This Modern Music, by Gerald Abraham (W. W. Norton & Co., N. Y., 135 pp., $2.50) is a completely revised version for American publication of a previous volume by the noted British writer nad Professor of Music at the University of Liverpool. It is written in a fairly popular style, though in a highly literate one, and includes musical examples. Some new bits of notation have been added, and a complete final chapter summing up the developments of the 20th century thus far in perspective appended. The author sets aside the more orthodox examples of contemporary music in order to wrestle with those which usually perplex the listener.

"Creative intelligence," he says, "shows itself in . . . turning over and fresh putting together of existing conceptions to make new ones." This is true of the creative musician, except that "in his case the stock of ideas and the language in which to express them are almost inseparable, indeed almost identical." The process also allows for saying new things through a familiar idiom. Mr. Abraham remarks that the language of many composers today seems to represent a complete break with the past, though this is "partly an illusion," and the continuity may be more apparent to later generations. Apparent confusion is concerned with the fact that "during the last fifty years or so the most important additions to the musical vocabulary have been made not by one outstanding master, but by a number of minor composers whose contributions have been curiously different and some of whom —for instance, Debussy, Busoni, Reger, Scriabin and Schoenberg — have been consciously interested in the theoretical possibilities of an extended or renewed vocabulary as hardly any of the older masters were."

He thinks modern music should be approached like a foreign language, that is, by learning its grammar and having a great deal of listening practice.

Abraham says one distinguishing trait in modern music is the disinclination to repetitions, developments of the same material, and that often "instead of shape begetting shape . . . rhythm now begets rhythm. . . . The driving power is physical . . . rather than emotional or intellectual." The trade-mark of music today is "to think wholly in terms of sound instead of partly in terms of literature or painting. The music which we feel to be modern in spirit as well as substance is 'pure' music."

The Neo-Romantics are given short shrift in this book, but it may be remarked that they seem always to be present, and it is even possible that their number is multiplying. The chapter on the Twelve-Tone System, moreover, is rather cursory. The final section contains some important comments on the newest trends, including that to greater simplification, which the 1933-1945 Hitlerian restrictions on modern music are seen as only intensifying. After a period of experimentation, one of consolidation is to be expected. The writer sees a certain tendency to "mellowing" of the more rigid concepts today, and a drawing of elements from various sources, as in the case of Bartok.

This is a short but interesting book, though not exhausting its subject.

New Music

Piano with Text: Ten Operatic Masterpieces, Mozart to Prokofieff, described by Olin Downes, with new piano arrangements of the important vocal and instrumental passages by Leonard Marker, is a superb volume designed by Merle Armitage and delightfully printed, with colorful art work and decorations by Alberta Sordini. This is an ambitious undertaking and quite successful, with historic pages and summaries of the ac-

tion; the works treated are Marriage of Figaro, Mastersingers, Aida, Carmen, Tales of Hoffmann, Boheme, Tosca, Rosenkavalier, Love of three Oranges and—Wozzeck. Salient passages are given in simple piano versions, with the original words set above the staff. An excellent *de luxe* gift book for the opera lover, and a real treasure for the library. A "Music Locater" for recordings is included. Published by Broadcast Music, Inc., G. Ricordi & Co., and Charles Scribner's Sons. 570 pp., $10.

Flute and Violin: Serenade by Virgil Thomson. A clear, placid and economically written suite which opens with a wry and sprightly March, continues with a brief Aria in formal style, a vigorous Fanfare, and a wisplike and lyrical Hymn. Southern Music Publishing Co., N. Y., 70c.

For Trombone and Band: Concerto by Rimsky-Korsakoff. Reduction for Trombone and piano. A rare work edited and specially annotated by Davis Shuman. The score dates from 1876-1877 and was written for a performance at the Kronstadt concerts by Leonov, with the composer conducting. The melodies are spirited and dancelike. The reduction for trombone and piano was made by N. Fedoseyev from the original full score. Leeds Music Corp., N. Y., $2.50 in U.S.

Clarinet, Violin and Cello: Concerto à Tre by Ingolf Dahl, is a piquant modern score with a good deal of spirit and rhythmic incisiveness in its several sections. These present a continuous fabric, although there are contrasts in mood between the opening Allegretto commodo, the Andantino, the Presto, and other passages. Fairly exacting for the wind instrument and the string players. Arrow Music Press, Inc., N. Y., score and parts, $3.

Violin and Orchestra; Fantasia de Movimentos Mixtos, by H. Villa-Lobos. Section 1, Alma Convulsa (Tormented Soul). Great rhythmic vitality and a difficult pattern of bowing characterize this original score by the famous Brazilian composer. It is forbidding to any but a consummate technician, but could conceivable prove a *tour de force* of power in the hands of a master performer. The present version is a piano reduction. Southern Music Publishing Co., N. Y., $2.35.

Oboe and Orchestra: Concerto, by Lukas Foss, offers considerable rhythmic freedom and vivacity of style. The three sections include a virtuosic opening Allegro; an Andante based on a Sicilian folksong; and a final movement cheerfully animated, with sweeping scale passages. Throughout the spirit of Puckish, the rhythms are highly varied, and the harmonic patterns acerbic. For highly skilled performers. Southern Music Publishing Co., Inc., N. Y. Oboe and piano reduction, $2. Orchestral material for rent.

Woodwind Trio: Suite, by Roger Goeb. Originally for flute, B flat clarinet and oboe, this score is designed to be playable by other combinations of woodwinds. It is clearly written, and inspired by a wholesome and vigorous fancy. The four sections are marked In Very Quick Tempo, Quiet Motion, Graciously, and Gaily. The style is contrapuntal in a modern manner, and rapid passages call for rhythmic and technical proficiency. Peer International Corp., Southern Music Publishing Co., Inc., N. Y. Score, 85c; set of parts, $1.20; extra parts, 20c each.

Trumpet and String Orchestra: Prayer of Saint Gregory, by Alan Hovhaness. A one-movement score in a style of breadth and nobility, the modal quality giving it a quasi-Gregorian feeling. The solo part for B flat trumpet is but a page in length. The string orchestra accompanies with discreet and simple measures, while the solo is somewhat florid. The strings are directed to use free bowing on the long notes. Simple and impressive. Peer International Corp. Southern Music Publishing Co., N. Y. Score, 85c; set of parts, $1.20; extra parts, 20c.

Bass Voice and Piano: Flight for Heaven, a cycle of Robert Herrick songs by Ned Rorem, includes ten short works. These range from a rather heavy chromatic style in the accompaniment to songs that are charmingly simple and transparent in texture. The texts are exquisite and sensuous love poetry. The ninth section is a piano interlude. The vocal tessitura is fairly wide. An original and worthwhile cycle for a gifted interpreter. Mercury Music Corp., N. Y., $2.

DOWN PUBLISHER'S ROW

Norman dello Joio's Suite for two pianos, entitled On Stage and commissioned by Luboshutz and Nemenoff, received its world premiere on Oct. 14 in a recital of the duo pianists at Michigan College. . . . Jennie Tourel is singing the introductory performances of "Offenbachiana" in two cities—the sequence in its entirety with the Houston Symphony on Nov. 25, and three excerpts with the Kansas City Philharmonic on Oct. 31 and Nov. 1. This is an arrangement of six vocal numbers from the composer's best known operettas, plus an overture and orchestral interludes, set and orchestrated by Manuel Rosenthal and dedicated to Miss Tourel. The recorded version of the work for Columbia Records is scheduled for release in November.

The American Society of Composers, Authors and Publishers, through Otto A. Harbach, president, has addressed a letter to the President's Commission on Immigration and Naturalization, which states that "it is imperative for the healthy development of creative talent within our shores that we encourage the flow of such talent into our musical life." The letter, written in response to a request of the Commission for ASCAP's views on the subject, further states that "we must welcome genius regardless of the spoken language of its birthplace, for in this we will be following the American tradition and adding to the already vast store of musical riches created in this country." . . .

The Rochester Civic Orchestra on Nov. 16 is presenting the premiere of Morton Gould's new Tap Dance Concerto, in which Danny Daniels appears as dance soloist. The work contains four sections, Toccata, Pantomime, Minuet and Rondo, and is believed the first of its kind ever given by a symphonic orchestra. The composer is the guest conductor. . . .

Frantz Proschowski's book, The Way to Sing, has been re-issued by C. C. Birchard and Co., Boston. . . .

The review of The New Musical Notation, by Velizar Godjevatz, which appeared in the Nov. 1 issue of Musical Courier, should have stated that the book is published by the author, P.O. Box 313, New York 19, N. Y.

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MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

SIX MODERN GUATEMALAN COMPOSERS, $1.80. This album, containing one quite short example by each composer, represents fine writing for the piano in the modern idiom. Most of the composers have widened the firm training received in their own conservatory with travel and study in Europe and America, resulting in this writing of universal appeal. This music which commands respect and wins attention is by these composers: Solarres, R. Castillo, Guerra, Herrarte, J. Castillo, and Ley. CALENDAR SUITE, by John Tasker Howard, 50c each. These are three more pieces in continuation of the six of the suite already published, representing the months July, August and September. For grade 3-4, the writing is mostly chordal and avoids elaboration in pianistic figures which might add interest and color. Elkan-Vogel Co., Philadelphia.

GAY PICTURES, by Marjorie Helyer. Ten short pieces for 2nd year which will merit the attention of a serious pupil and reward him. A welcome addition to teaching material with increase of technique a purpose but with charm enough to be called "pieces." Novello and Co., London.

For Two Pianos

TOY SYMPHONY, by Haydn, $1.50. The famous masterwork which never fails to stir a child's imagination is here set for players in grade 3 or even 2. The 8 movements make an attractive work for young amateurs of ensemble playing. Elkan-Vogel Co., Philadelphia.

For Woodwind

SIX EASY TRANSCRIPTIONS, by Robert Cray, $2.00 for score and parts. These are well-known and likeable tunes of the classics, scored for flute, oboe, clarinet and bassoon. The choice should develop musical taste for the players as well as provide basic instruction. Omega Music Edition, New York.

Miscellaneous

THE RUDIMENTS OF MUSIC, by William Cole. A manual of 80 pages which might serve as basic guide for a student musicologist who hasn't covered the same ground in study of an instrument. Used in examination in English schools, the subjects include scales, time, intervals, forms, etc. SING CARE AWAY, arr. by Cecil Sharp and Maud Karpeles. Book 4 of a series of song collections, we have here 58 English folk songs representing a rich musical heritage. Headings include carols, chanteys, ballads, lyrical songs and others. Novello and Co., London.

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Sperber-Hopkins Students Active

Herta Sperber and Alfred Hopkins have reopened their vocal studios in New York and Providence, R. I., and preparations for productions of the Marriage of Figaro and Gianni Schicchi are under way.

Following her appearance as Pamina in The Magic Flute, last spring, Theresa Martin, soprano, was engaged as guest artist at the tenth anniversary program of the Palmerton (Pa.), Choral Society. Phyllis Applegate, soprano, sang a recital at the Ebenezer Methodist Church Auditorium in Providence. Nicola Lanni, tenor, played the part of Ruiz in The Gondoliers at the Baldwin High School Auditorium and appeared in the Vagabond King at Freeport High School Auditorium. In an abbreviated concert version of Gershwin's Porgy and Bess, directed by Mr. Hopkins in Town Hall, Alice Prescod, soprano, sang Bess and Frank Bevilaqua, baritone, Porgy.

Hugh Hurd, tenor, and William Hughes, baritone, were members of the cast of Virgil Thomson's Four Saints in Three Acts, appearing during the run of the opera on Broadway and at the Paris Festival.

Leonard Danza, tenor, appeared on the "Stars of Tomorrow" program over WHOM on Oct. 5. Jimmy Fox, regular vocalist with Sy Oliver's band, is scheduled for several radio and television appearances this season.

La Forge-Berúmen News

Singers and pianists from the La Forge-Berúmen Studios are currently heard in many engagements. Edna Hamill, coloratura soprano, and Ralph Quist, tenor, artist-pupils of Frank La Forge, gave a joint recital before the Bronx Rotary Club. Miss Hamill and Jacqueline Bird, pianist, with Erin Ballard accompanist for the singer, appeared at the American Woman's Association at the Hotel Barclay in New York. The same organization heard Mr. Quist, along with Mr. La Forge. A program at the home of Mrs. Anna Wilson of Bolton Landing, N. Y., featured Carmella Massiano, contralto. William Schoonmaker, pianist, artist-pupil of Mr. Berúmen, played for the American Woman's Association. Thomas Mullady, another Berúmen pupil, gave a piano recital at the McIntosh School of Music, Rockville Center, N. Y., and two nights later repeated the program at the Cornell Medical Center in New York. Engagements in October for Mr. Quist were at the Covenant Congregational Church, Pawtucket, R. I., and for the Washington (Conn.) Woman's Club.

Franco Gives Works at Schools

Johan Franco gave a recital of his own piano compositions at St. Mary's School and Junior College, Raleigh, Oct. 26. On Oct. 29, Mr. Franco attended the premiere of his Fourth String Quartet and Seven Epigrams for woodwind quintet at Peabody Teachers College, Nashville, Tenn. The latter concert was organized by the newly founded Southeastern Composers League.

Ohio U. Offers Opera Prize

Ohio University is offering a prize of $250 for a new opera based on an American subject, and will produce the prize-winning score in the summer of 1953. The composer, if living in the U. S., will be invited to attend with all expenses paid. Any American citizen (except members of Ohio University faculty) may submit one or more works, provided these scores have not had a complete performance on any stage. Closing date for the contest is May 1, 1953; inquiries or requests for application blanks may be addressed to Hollace E. Arment, School of Music, Ohio University, Athens, O. . . .

Calendar at Boston University

BOSTON.—The November music calendar at Boston University includes the accustomed numerous concerts, recitals and lectures by faculty members, students and guest artists. Schubert's Mass in E flat was given by the Choral Art Society, Allen C. Lannom, conductor, on Nov. 13, and on Nov. 17, the American Academy Ballet, directed by Andre Van Damme, is scheduled for a program. December events include performances of The Mikado by the Light Opera Association, whose director is Edward Center, on Dec. 3 and 9, and Handel's Messiah, to be sung by the Boston University Chorus under Dr. James R. Houghton, on Dec. 9.

Mihich School Artist Heard

ATLANTIC CITY, N. J.—Nancy Ireland, pianist, graduate of the Mihich School of Music here, on Oct. 23 gave a recital at Stern Auditorium of the Jewish Community Center, highlights of her list including the Beethoven "Appassionata" Sonata, the Chopin Etude in A minor, op. 25, No. 11, and the Brahms Variations on a Theme of Paganini. Miss Ireland was guest artist on Nov. 8 in a concert in the grand ballroom of the Hotel Plaza, New York. On Nov. 30 she will be soloist with a 50-piece orchestra here, under Harold Ferrin, playing the Liszt E Flat Major Piano Concerto.

The Wummers in Mannes Recital

John Wummer and Mildred Hunt Wummer presented a flute recital at the Mannes Music School on Nov. 10.

McCollum in Operas

John McCollum, tenor, artist-pupil of Edgar Schofield, sang the role of Titus in La Clemenza di Tito with the Little Orchestra Society at Hunter College on Oct. 1, and made three appearances with the New York Philharmonic-Symphony at Carnegie Hall as Prince Shuisky in Boris Godounoff on Oct. 16, 17 and 19. Engagements as soloist in performances of Messiah include two with the Handel and Haydn Society at Symphony Hall, Boston, on Dec. 14 and 15, and with the New York Oratorio Society at Carnegie Hall on Dec. 19. The Westchester County Music Teachers Association of New Rochelle heard Mr. McCollum in recital on Nov. 7.

Sandor Opens Lecture Series

On Oct. 28 Arpad Sandor started a series of lectures in the Interracial Modern Academy of Business, Music and Art, Stamford, Conn. The lectures, with demonstrations by members of a combined class of singers and accompanists, integrate ideas of style in coaching and accompanying.

Virginia Paris in Australia

Virginia Paris, mezzo-soprano, is in Australia, singing the role of "Bloody Mary" in South Pacific in Melbourne. After this engagement, the company will appear in Sydney, and Miss Paris is scheduled for radio appearances in both cities. Miss Paris is an American singer from West Virginia. She has sung with the New York Philharmonic Symphony, the Little Orchestra Society and the New Friends of Music.

Bakler Singers Heard

Artist-students of Elsa Baklor, voice teacher of New York and Baltimore, have been heard in many recent engagements, including opera and recitals.

Phyllis Frankel was engaged by the Baltimore Symphony, Baltimore Civic Opera and Hilltop Theatre, singing the lead in Traviata, The Bartered Bride, Secret of Suzanne, Albert Herring, and The Impresario. She also appeared in the Westport, Conn., White Barn production, Letter To Emily, as Emily Dickinson. Miss Frankel will be the Mimi for the Baltimore Civic's Boheme this October. Tanya Lear sang in Baltimore Civic, Hilltop Theatre performance. Her roles included the Dancer in Bartered Bride, the florid leads in The Impresario and La Serva Padrona and The Doctor in Spite of Himself. Her last recital was in Cadoa Hall, Baltimore. Toby Mazaroff has been heard in a weekly TV program, was guest soloist with Ted Mack and on the Arthur Godfrey Hour. Elaine Scott, booked for concert and oratorio, has won several TV awards. Mildred K. Shulbank, dramatic soprano, won a scholarship to study Israeli music at Camp Brandeis, and is active as a soloist for radio, TV, temple and church. Among the organizations engaging Miss Shulbank was the Baltimore Music Club. She was 1952 first prizewinner in the Jewish Community Center vocal contest. Gilda Brown will be heard in recital at the Lotos Club in New York this season. Dorothy Goodman sang Amneris with the Baltimore Civic Opera, and has been engaged for opera in Canada and with the Cincinnati Zoo Opera. Paul Nachlas, tenor, is appearing in recitals and opera engagements including The Bartered Bride and Gilbert and Sullivan's Patience. Betty Hankin, mezzo-soprano, often heard on radio, sang the lead in The Doctor in Spite of Himself and Mercedes in the Civic Opera's Carmen. Alvey Ruppersberger, with oratorio performances to his credit, sang Morales in Carmen and a part in Bartered Bride. Robert Wilson, tenor, now in his first professional season, won a prize in the Paul Whiteman TV contest. Among others listed for New York recital debut are Paul Reichlin, tenor; Shirley Knode, dramatic soprano, and Marcia Klanner, coloratura.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. New York Philharmonic-Symphony Young People's Concert, Buketoff conducting, CH, M; Boston Symphony, CH, A; Jan Smeterlin, pianist, TH, A; NAACC, TH, 5:30 p.m.; Emanuel Martin, baritone, CRH, E; Composers' concert, CFCH, E.

Nov. 16. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Saigeti, violinist, soloist, CH, A; New Friends of Music (Philharmonic Chamber Ensemble conducted by Mitropoulos), TH, 5:30 p.m.; Abram Loft, violinist, Alvin Bauman, pianist, sonata recital, TH, E; Ethel Tucker, soprano, CRH, A; Vsevolod Pastukhoff, pianist, CRH, 5:30 p.m.; Leonard Heir, baritone, Carol Heir, soprano.

Nov. 17. Bernard Greenhouse, cellist, TH, E.

Nov. 18. Philadelphia Orchestra, CH, E; Zinaida Alvers, contralto, TH, E; Terry Murray, pianist, CRH, E.

Nov. 19. Mischa Elman, violinist, CH, E; Lawrence Chelsi, baritone, TH, E.

Nov. 20. New York Philharmonic-Symphony, Mitropoulos conducting, Friedrich Gulda, pianist, CH, E.

Nov. 21. New York Philharmonic-Symphony, Mitropoulos conducting, Friedrich Gulda, pianist, CH, A; Ray Lev, pianist, CH, E; Sainz De La Maza, guitarist, TH, E; Grace Gimpel, pianist, CRH, E.

Nov. 22. Fine Arts Ensemble, CFCH, E.

Nov. 23. New York Philharmonic-Symphony, Mitropoulos conducting, Friedrich Gulda, pianist, CH, A; Theodore Hines, basso, TH, A; New Friends of Music (Boyd Neel Orchestra with David Lloyd, tenor), TH, 5:30 p.m.; Anahid and Maro Ajemian, violinist and pianist, TH, E; Walter Franklin, bass, CRH, 5:30 p.m.; Matthew Kahan, mandolinist, CRH, E; New York Flute Club, CRCH, 5:30 p.m.; Concert Artists Guild, Steinway Hall, A.

Nov. 24. Toshiya Eto, violinist, CH, E; Little Orchestra Society, Paul Tortelier, cellist, soloist, Thomas Scherman conducting, TH, E.

Nov. 25. Robert Goldsand, pianist, CH, E; William Harms, pianist, TH, E; Harpsichord Quartet, Sylvia Marlowe, harpsichordist, CRH, E.

Nov. 26. Martha Holmes, soprano, TH, E.

Nov. 27. New York Philharmonic-Symphony, Mitropoulos conducting, William Kapell, pianist, soloist, CH, E.

Nov. 28. New York Philharmonic-Symphony, Mitropoulos conducting, William Kapell, pianist, soloist, CH, A.

Nov. 29. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Krasner, violinist, soloist, CH, E.

Nov. 30. New York Philharmonic-Symphony, Mitropoulos conducting, Joseph Krasner, violinist, soloist, CH, A; Tossy Spivakovsky, violinist, CH, E; Martha Lipton, mezzo-soprano, TH, A; New Friends of Music (Budapest String Quartet), TH, 5:30 p.m.; Harry Fuchs, pianist, TH, E; Cordelle Walcott, pianist, CRH, 5:30 p.m.; Myna Fremont, soprano, CRH, E; Francis Torre, voice recital, CRCH, E.

NEWS IN BRIEF

The D'Oyly Carte Opera Company of London will visit the United States and Canada for four months in the fall of 1953, it was announced by Frederick Lloyd, general manager for the troupe, who recently visited New York. The tour is expected to include four months, opening in New York, and extending to Boston, Washington, Chicago, Philadelphia, Montreal and Toronto. The repertoire will include a half dozen Gilbert and Sullivan operas.

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Edward Burlingame Hill, composer, and professor emeritus of music at Harvard, has presented to the music department of the University of New Hampshire his collection of modern music. This institution conferred the honorary Mus. D. degree on the composer last year.

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The opening of its season by the Havana Philharmonic Orchestra took place on Nov. 9, with Frieder Weissmann conducting. Astrid Varnay, soprano of the Metropolitan Opera, was the guest artist. Concerts will be given weekly through April. There will also be special performances in the Cathedral Square.

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Manuel Rosenthal, pianist-conductor, recently led concerts in Algiers and will conduct the Paris Orchestre National on a tour of English cities after an appearance in Paris with that ensemble. Mr. Rosenthal and Claudine Verneuil were married at the end of October, following his divorce from his first wife.

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Alfred Salmaggi opened his 1952-3 season at the Brooklyn Academy of Music on Nov. 8 with a performance of La Boheme. The cast included Martha Errolle, Faye Orazin, Eddie Ruhl, and Claudio Frigerio, under the baton of Ottavio De Rosa.

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The Bronx Symphony Orchestra, in collaboration with the New York College of Music, has formed a Junior Symphony of talented young musicians of 12 years and older. The purpose of this new musical organization is to give young musicians an opportunity to obtain practical training in orchestral playing. The Bronx Junior Symphony will be under the young conductor, Ugo Di Dio. The Walton Community Center, home of the Bronx Symphony Orchestra, is sponsoring the new group.

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The Cantata Singers, of New York, under Arthur Mendel, will perform Heinrich Schuetz's The Christmas Story and German Requiem at the Church of the Heavenly Rest, New York, on Dec. 17. The works will be given in 17th century style with a chamber orchestra, small chorus and soloists.

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Enrique Jorda, conductor, arrived in New York recently from South Africa, where since 1947 he has been the leader of the Capetown Symphony. He was en route to San Francisco to open the season of the San Francisco Symphony, making his debut in this country. He was scheduled to lead seven concerts, on Nov. 13, 14, 15, 20, 22, 28 and 29.

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A daughter, Leona Paulette, was born to Loretta and Murray Dranoff, duo-pianists, who also have 8-year-old-twins, Carolyn and Stephanie.

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Jascha Horenstein will conduct the world premiere of Alban Berg's Messages on Picture Postcards, op. 5, for baritone and orchestra, with the RAI Orchestra in Rome on Jan. 24, also the local premiere of Mahler's Third Symphony, with Elsa Cavelti and Heinz Rehfuss as soloists.

• • •

Marjorie Tyre, former solo harpist of the Philadelphia Orchestra, has joined the Metropolitan Opera Orchestra.

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